



NOW THEN

JIM SPENDLOVE | IT'S OUR CITY! | SZUN WAVES
A MAGAZINE FOR SHEFFIELD | ISSUE 128 | FREE

WE ARE OPUS



NOW THEN IS A FREE MAGAZINE PUBLISHED IN SHEFFIELD, SUPPORTING INDEPENDENCE IN ART, TRADE AND CITIZEN JOURNALISM. LOCAL PEOPLE ARE ENCOURAGED TO CONTRIBUTE TO NOW THEN AND EACH ISSUE IS BUILT AROUND ARTWORK FROM A DIFFERENT FEATURED ARTIST.

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EDITORIAL

Well, we finally did it - the all-new Now Then app should be live in Apple and Android stores as you read this. It's free to download and brings together the previous features of our Now Then Discounts app with all your favourite magazine content and artwork. Read more about it in the Shout Outs section - or just download it and have a go yourself. Big thanks to our developers, Pipe & Piper.

Also on the horizon is the Now Then 10th birthday gig at Abbeydale Picture House on Friday 30 November, featuring music from local overlords Renegade Brass Band, electronic act Anchorsong with a string quartet, alt-folk act The Breath and Now Then DJs. Tickets are available via ticketsforgood.co.uk.

Our featured artist this month is Jim Spendlove, who did the art for Citizen, our collaborative beer with Abbeydale Brewery. Recommended reads go to Andy's piece about Universal Credit and Philippa's account of volunteering as a doctor at Moria refugee camp in Greece - but, you know, it's all worth reading. See you next month.

SAM
sam@weareopus.org

CONTACT

Now Then exists to support the many communities of Sheffield, so we welcome local people to get involved in writing and producing the magazine.

If you are a writer, please read our guide for new contributors - nowthenmagazine.com/sheffield/get-involved - and then contact the editor on sam@weareopus.org.

If you are a poet or prose writer, contact joe@weareopus.org.

If you are a local trader interested in advertising in Now Then, contact emma@weareopus.org.

CONTRIBUTORS

EDITOR. SAM WALBY. **DESIGN & LAYOUT.** THEODORE DONALD KERABATSOS. **ADVERTISING.** JAMES LOCK. EMMA BOWERS. SIMCLEAN. **ADMIN & FINANCE.** ELEANOR HOLMSHAW. FELICITY JACKSON. **COPY.** SAM WALBY. FELICITY JACKSON. NICK BURKE. ELEANOR HOLMSHAW. **DISTRIBUTION.** OPUS DISTRIBUTION. BEN JACKSON. **WRITERS.** ALT-SHEFF. ANDY BUCK. NIGEL SLACK. SAM BURGUM. TIM NEAL. PHILIPPA JEACOCKE. ROS AYRES. JOE KRISS. OTIS MENSCH. JACK MANN. GAV ROBERTS. STAN SKINNY. SEAN MORLEY. PHILLIP OKE. ANDREW BIRCH. LIAM CASEY. GEORGIA SMITH. JACK BUCKLEY. PETE MARTIN. NOAH MARTIN. SAM GREGORY. MÁTÉ MOHOS. SAM J. VALDÉS LÓPEZ. ANDY TATTERSALL. ANDREW TRAYFORD. IAN PENNINGTON. JESS PEACE. MARY L CARR. JONNY SYER. TOM GUEST. **ART.** JIM SPENDLOVE.

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for the Press CIC
IMPRESS, 16-18 New Bridge Street,
London, EC4V 6AG
T 020 3325 4288
E complaints@impress.press
W impress.press

NOW THEN 128, NOVEMBER 2018

(DO THE) BROWN BIN BOOGIE

5. LOCALCHECK

Brown Bin Boogie

7. UNIVERSAL CREDIT

The Sheffield Rollout Begins

8. IT'S OUR CITY!

A People's Petition

13. MAKING SPACE

Squatting & Trespass

14. SUNDAY BEST

Sheffielders Photographed, Suited and Booted

17. MORIA

An Ugly Symptom Of A Broken System

18. FOOD

Ways To Give

24. WORDLIFE

Joe Kriss / Otis Mensah / Jack Mann / Gav Roberts / Stan Skinny

27. SAD FACTS

Aunty Agatha's Understanding Zone

29. SAVTE

Changing Lives, An Hour A Week

41. FEATURED ARTIST: JIM SPENDLOVE

A Timeless Vision, Rooted In Nowness

45. MUSIC

No Bounds Festival 2018

46. LIVE REVIEWS

BEAK> / Rolo Tomassi

47. LIVE PICKS

Hosted by Sam Gregory

48. RECORD REVIEWS

All Day Dog's Breakfast / The Prodigy
Space Is The Plaice / Roman Nose

50. SZUN WAVES

Spiritual Electronics From Improv Three-Piece

52. HEADSUP

Otis Mensah

56. FILM & STAGE

The Little Stranger / Bismillah / Film & Stage Listings

60. SHOUT OUTS

Now Then App / Church - Temple of Fun
Guitar Shack / Union St / The Christmas Dinner

Partners

Evolutionprint





LOCALCHECK

BROWN BIN BOOGIE

By October, most Sheffielders found new brown wheelie bins arriving outside their home. Changes are needed because UK household waste recycling seems to have reached a plateau. The Sheffield local authority rate of recycling, reuse and composting is dismally low at 29.6% of household waste in 2016-17, according to WasteDataFlow.

The new three-bin system is for every type of dwelling. The brown bins are for glass, metal and plastic - containers and tops only, not plastic pots, tubs, trays or plastic bags. Trigger sprays are OK, but not pump dispensers. Got that? The blue bins become paper and card only, and excess cardboard can now be squashed flat, tied up and left next to blue bins. And blue boxes? Retired, to become things like “planters, toy boxes and garden storage

glass and metal, but in fact the hard-to-lift boxes actually reduced the amount of paper and card collected. The weekly system also went haywire, with some residents having to keep a calendar of collections on different days of the week. Now at least we only have one day of the week to memorise.

I feel sorry for the refuse collectors working for Veolia, criticised from all sides. I've also got sympathy for the Council - skint, and labouring under a trial-by-competition approach to policy development. If we could time-travel back to the 50s, some civil servant boffins could invent a decent, unified UK recycling system. Back to the future, the Council's contract with Veolia ends in August 2036.

Perhaps it'll be OK. This scheme may be better than the last,

“NOW AT LEAST WE ONLY HAVE ONE DAY OF THE WEEK TO MEMORISE”

containers” - or we can, ironically, have them recycled.

The hope is to make efficiency savings of £750,000 per year. The changes were based on the experience of other cities. A three-bin system “captures more material from people,” says Gillian Charters, Sheffield City Council's Head of Waste Management. She admits it's a matter of ‘transitioning’ people.

People slowly became aware of the need to recycle, but weren't nudged into separating their waste in Sheffield until 2010. Groups like the Scouts had previously been collecting waste paper. To recycle glass and metal, we had to travel, probably by car, to eternally overflowing recycling points. A Sheffield charity, Reclaim, pioneered recycling through providing employment to people with learning difficulties.

The frequent changes since 2010 do seem a bit much. We've had green bins for garden and waste, planned for the whole city, then replaced by hessian sacks, then later withdrawn. Veolia now charges for this service. Blue boxes were added for plastic bottles,

but a lot more could be done. Plastic residue is killing our seas and air quality is dire. The problem is global and approaches vary. Some countries sort their household waste into many categories and some have twice weekly collections. Others reduce waste by enforced deposits on containers, like the UK in the old days. In parts of Derbyshire, food waste is collected. In Leeds, aerosol cans can be recycled.

Recycling was normal in pre-industrial societies. This is just a small step in its reintroduction. When the Council commits to using totally safe materials, properly biodegradable, then I'll believe change is coming. Let's wait and see.

Hosted by Alt Sheff

sheffield.gov.uk (search 'Your bins') | alt-sheff.org

TRANSFORMING CINEMA 2018

Sat 24 - Sun 25 Nov | Various Venues

A film festival giving transgender, gender nonconforming, non-binary and genderqueer people and communities a platform for their stories. Run by E.D.E.N Projects.
transformingcinema.co.uk

EVOLUTION OF ORGANIC

Thu 15 Nov | 7pm | Regather Works | £7

A film about pioneers who, disgusted by dangerous industrialised farming, invented organic alternatives. Follow the history of sustainable agriculture, growing from a vision into a movement for safe food and the protection of our precious planet. regather.net



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UNIVERSAL CREDIT

THE SHEFFIELD ROLLOUT BEGINS

Universal Credit is the biggest single change to welfare benefits, as they are now called, since the creation of social security in 1948. Over the next five years, more than 60,000 Sheffielders will become UC claimants.

The Child Poverty Action Group's guide to welfare benefits and tax credits runs to 1,740 pages, a reflection of the extraordinary labyrinth of rules and regulations that some of our poorest and most vulnerable citizens have to navigate in order to secure the help they need. UC seeks to streamline the benefits system by replacing six means-tested benefits: Jobseeker's Allowance, Income Support, Housing Benefit, Employment & Support Allowance, Working Tax Credit and Child Tax Credit. But - and it's a very big 'but' - the reality is far from welcome. The problems with UC are legion.

It's a digital-by-default system, so people claim and manage UC online. Claimants must have a bank account, mobile number and email address, and therefore the digital access and skills this requires. They have to wait five weeks before they receive their first payment and far too many people have had to wait much longer. Advance payments are an option, but they are repayable from future payments.

Monthly payments will normally include the housing element, which will no longer be paid directly to landlords, so budgeting will become even more challenging. People on UC will have to check their online 'journal' frequently and ensure that they comply with their 'claimant commitment' and the requirements set by their work coach. All relevant changes of circumstances will have to be reported.

Most importantly, the majority of UC claimants will receive less money than they would have under the old system. The CPAG reckons that 4.3 million families will be worse off. Most of these will be 'working families', not unemployed.

In the places where UC has already been rolled out, more people have been turning to food banks. Rent arrears and other debts have gone up. Some people have found it near-impossible to cope with the way UC works and have slipped through the net completely.

Child poverty is rising fast, climbing to 5.2 million by 2022, compared to 3.9 million in 2015, the Institute for Fiscal Studies estimates. A huge part of this is due to the government's welfare reforms, which will have cut £37 billion from benefits by 2021.

The Government's original aim was to complete UC implementation by 2017. It reset the timetable in 2013 and then again in 2016. In June of this year it did so again and now aims to complete implementation by March 2023 - although judging from recent leaks, this may change yet again.

In Sheffield, the comprehensive rollout of UC begins this November. People who need to claim benefits for the first time and people already on the 'legacy benefits' whose circumstances change will be directed to UC. At some point in the next couple of years, we expect all other people already on a legacy benefit to be required to claim UC.

Sheffield City Council, housing associations, Citizens Advice and many other voluntary organisations are poised to help people with UC. As well as providing straightforward information about how it works, action is underway to help people get digital access and support. An intensive programme of briefing and training for advice workers and many other frontline staff and volunteers is underway.

Nationally, we need to press the government for at least three things now: more funding, so that people do not get less money on UC; changes to the way UC works, for example so that people do not have to wait for their money; and absolute assurance that the system will be able to cope with the millions of new claims that will be made in the next few years.

Local and national campaigns deserve our support, as do all the organisations seeking to help people with UC and other benefits.

Andy Buck, writing in a personal capacity, is Chair of the Sheffield Universal Credit Partnership Group and former Chief Executive of Citizens Advice Sheffield.

 **Simplifies the system**

 From 6 different benefits to 1.
Deal with 1 organisation, not 3.

Replaces 2/3 of working age benefits.



citizensadvice.org.uk/benefits/universal-credit
sheffield.gov.uk/universalcredit
gov.uk/browse/benefits/universal-credit



IT'S OUR CITY!

A PEOPLE'S PETITION

How does Sheffield City Council make decisions?

That question usually gets you a range of answers: lots of different people talking in offices, coming to an agreed way forward, and then councillors voting. Well, the first part of that is almost correct. There are a lot of conversations in offices, though mostly behind closed doors.

Actual decision-making almost never goes to a vote of all councillors. Most decisions in Council are made by just ten people - the Leader and Cabinet. This model of decision-making is called 'Strong Leader'. Sheffield City Council chose the strong leader model after it was imposed on councils by central government in 2000, along with the 'Elected Mayors' and 'Mayor and Management' models.

The party with the most councillors is in charge. The councillors of that party vote on which of them will become

Council Leader. Power then rests entirely with that person. The Leader appoints a Cabinet, not voted on by other ruling party members, and tells them what their jobs are. Within their portfolios, Cabinet councillors are supreme, able to make decisions without the input of any other councillor.

That's 74 out of 84 councillors in Sheffield City Council with almost no power over how decisions are made, including 43 ruling party councillors and 31 opposition councillors of various parties. The Leader and Cabinet are also allowed to appoint unelected officers (council employees) to have 'delegated powers', granting them more decision-making power than 74 elected councillors.

This is a surprising and unpleasant truth for many. Most people, when casting their vote, imagine their councillor is elected to represent them and is able to make decisions in

council that are right for their voters and right for the city.

One Labour Party member told me: "I object to the 'strong leader plus cabinet' model because the process is undemocratic. It's not consensual or allowing for considered discussion of the matter in hand. I also object to minority parties not having a voice in this system when they also represent their constituents.

"I am a lifelong Labour voter and am desperate to see a Labour government. I have kept my membership even though I have been tempted to make a stand over the governance of SCC. However, I disagree with the way this local authority are behaving and I cannot vote for them locally."

There's a community group called It's Our City! trying to change this system - community-led and non-party political, made up of people from all political opinions and none - and this Labour Party member joined that campaign. The group aims to use legislation contained within the 2011 Localism Act to petition the Council and, if necessary, to force a referendum on making a move to a modified committee structure fit for the 21st century, in the belief that this would be a way of making decisions that are more inclusive and better for our city.

One non-party member of this group said: "I'm supporting It's Our City! and their campaign for a committee-based council structure, as I feel great swathes of this city and its residents are not being listened to or represented. Regardless of your party politics, if your ward councillors are not in the cabinet, they have little or no say in decisions that are made. And if you

If the facts had been known to all councillors and an open discussion had, would the Council's decision to sign the Streets Ahead contract have been different?

Others within the group are concerned over the tribal nature of decision-making in the city, like this Liberal Democrat party member: "I have seen in council meetings, and throughout my community campaigning, how much difference of opinion is ignored by our Council [...] I was shocked to see just how decisions seem to be made on a 'them vs us' basis, instead of what is best for Sheffield.

"To some extent, in my opinion, local politics shouldn't come with party logos. It's about Sheffield, full stop [...] We love being Sheffielders, but we do want a functional city, a healthy local economy, clean air, better transport infrastructure, a good education and a city to be proud of. A committee system just feels like a better style of governance that would suit Sheffield's dynamic communities and is, in essence, how most people expect things to work."

Finally, from another non-party member of this campaign: "It seems to me that the It's Our City! proposals to return to the committee system in council are the opposite of party political [...] Party politics and electoral involvement could be increased and improved by a better managed and scrutinised political system, where people feel closer to the decision-making process.

"In the first instance, this could be by involving all local councillors, rather than a few. Let's improve democracy in

"THIS IS A SURPRISING AND UNPLEASANT TRUTH FOR MANY"

live in a ward with no Labour councillors, you have no representative voice at all. I feel this is highly undemocratic."

Feelings about the way decisions are made run strong and some members of It's Our City! feel passionately about what got them involved: "I'd only been a little involved in the street tree campaign when Rustlings Road happened. I was so angry I got under a tree to help stop the felling. Local residents had been treated like a problem to be dealt with. Not citizens. Not people with a say over what happens on their doorstep. They were just an issue for the Council to push past.

"When councils are facing terrible cuts to funding, they can either look outwards to citizens for help or turn inwards. It's Our City! is about changing the Council so it will look outwards, with every citizen seen as someone who can help."

People supporting the campaign also commented on the poor transparency and openness in strong leader decision-making, this Green Party member among them: "We bought a house on a tree-lined road and then found out that half of the trees in the city were to be 'replaced'. We thought this was crazy [...] but quickly realised that most of the Council couldn't do anything. One of our local councillors refused to talk to us, one expressed regret over the situation and later resigned [...] Very few councillors had access to any information and they weren't sharing it. The [Streets Ahead] contract was commercially confidential in any case.

"I might live in a city where most of the councillors belong to one party, but I would at least expect all councillors to have access to all the facts and to have a say in major decisions."

Sheffield and ensure that recent controversial decisions in the city are prevented, or at least properly examined, rather than trusting a handful of people with decisions that affect all our lives."

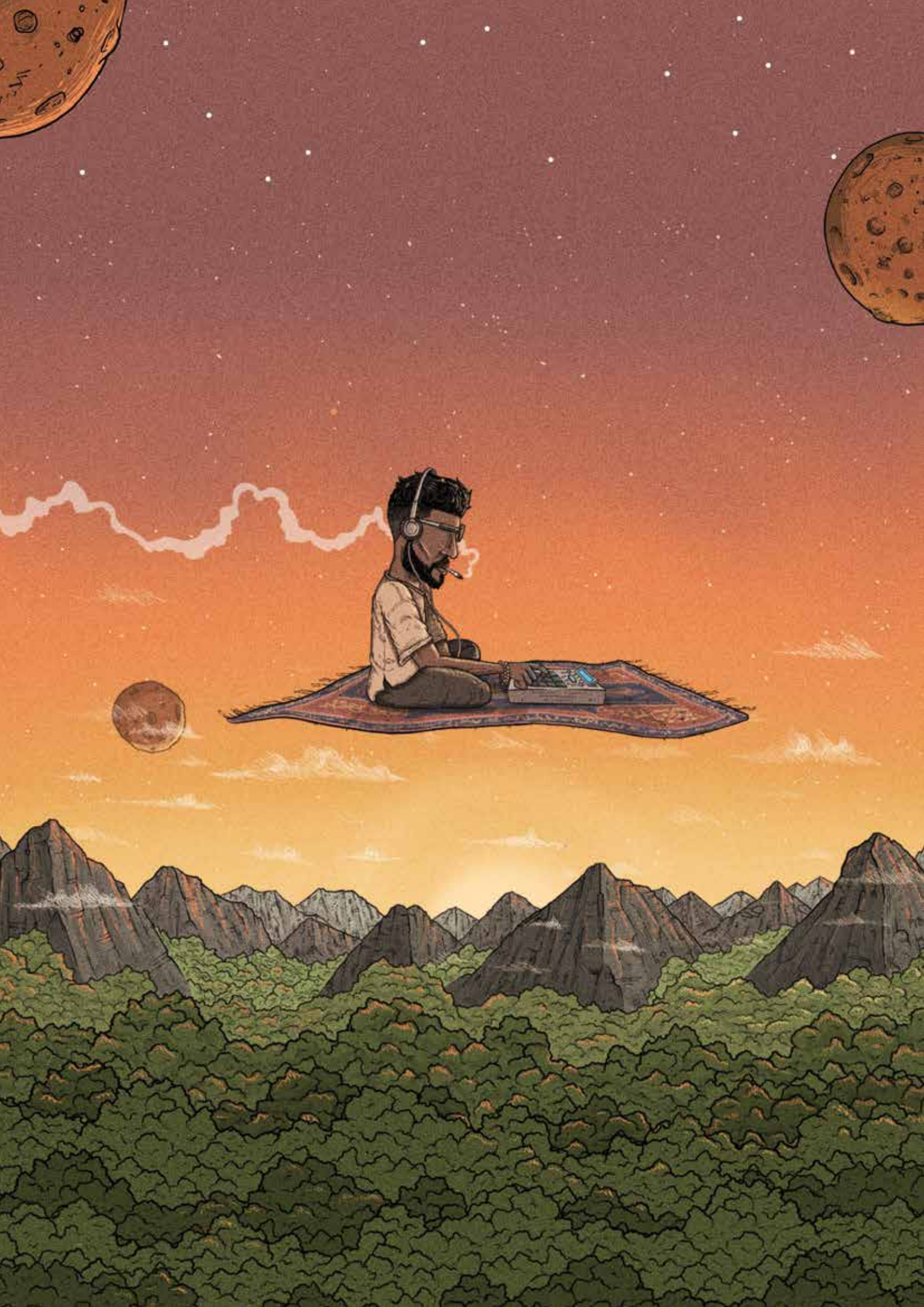
Whichever system is in place, the majority party will still be the majority and, rightly, only elections are able to change that. But the way decisions are made has an enormous impact on our city and us. It's Our City! would like to change this strong leader system to something more inclusive. After all, shouldn't we all have a say in the way those decisions are made?

Nigel Slack

Active Citizen

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MAKING SPACE

SQUATTING & TRESPASS

The history of squatting and trespass is a history of contesting property. But despite its reputation, the aim has never been to take over people's homes while they are down the shops or on holiday. The purpose has always been to push back against historic enclosures, unequal property distributions and wasteful financial speculation by repurposing unused resources.

When over 40,000 people spontaneously squatted empty military camps across the UK in 1946, this was a direct reaction to the post-war housing crisis, exacerbated by the blitz and the baby boom. By repairing the abandoned Nissen huts, they did what squatters have always done: met their housing needs and established new communities. At the time, this was met with widespread support, as demonstrated by a failed attempt to evict squatters from the Manor Lane gunsite in Sheffield, when the demolition crew refused to work until the squatters were found alternative housing.

Today, squatting continues to be used to meet housing needs, although since 2012 this has been criminalised in residential buildings, leading many to shelter in unsuitable commercial buildings, turn to informal arrangements with property owners, or risk rough sleeping. During the Beast from the East snow storm in early 2018, the group Streets Kitchen squatted a long-vacant office building in London and sheltered over 100 homeless people, setting up a kitchen and clothes bank, as well as access to healthcare and veterinarians. Despite undoubtedly saving lives, they were evicted within a fortnight and that building remains empty today.

Reclaiming empty buildings has also been central for raising oppressed and marginalised voices. A single street in Brixton, Railton Road, saw both the Black Panthers and gay liberation groups establish squats throughout the 70s and 80s, allowing them to secure housing otherwise denied by landlord discrimination, and form communities around bookshops, social centres and communal living. In contrast to the 'hostile environment' faced by both immigrants and citizens from the Windrush generation today, squatting allowed these groups to establish comfortable environments for political organisation and alternative living arrangements.

Squatting has made possible much of the culture we enjoy today. After seeking independence from the UK in 1977 and requesting UN peacekeeping forces to prevent 'invasion' (eviction), the Free Republic of Frestonia in Notting Hill quickly became a cultural hub. It was here that The Clash recorded **Combat Rock** and the upcycling collective Mutoid Waste Company was founded, later spawning the group that designed Arcadia at Glastonbury Festival. The origins of contemporary

dance music can also be found in the free festival and rave scenes of the late 80s and early 90s, before being criminalised and commercialised. While many sound systems still exist, it's much harder to find spaces for non-profitable culture.

Trespass has also been used to secure access to the countryside. In 1932, workers from Manchester and Sheffield took on the gamekeepers at Kinder Scout, forcing their way to the summit and setting a precedent for 'the right to roam', later brought into law. They faced imprisonment for 'public nuisance', the last time this offence was used against activists until the recent conviction of the Frack Free Four (see last month's article by Roscoe Blevins, one of those convicted, but since conditionally discharged). Yet today, thanks to the mass trespass, we can enjoy the national parks and open countryside of the UK. And who among us, in the Outdoor City, doesn't enjoy a ramble in the Peak District?

Ultimately, what squatting and trespass demonstrate is that the way we think about property is not fixed. Historically and today, these actions directly contest anti-social and inefficient uses of property in order to make space for those otherwise denied access to housing and the countryside, for political organisation and alternative living, or to provide opportunities for unprofitable artistic experimentation. To paraphrase anarchist geographer Colin Ward, we might do well to remember that "we are all descended from squatters".

Sam Burgum



Making Space: An Exhibition on Squatting, Trespass, & Direct Housing Action will be at the Union St Cafe, 6-10 November, part of the ESRC Festival of Social Science.



Eid at Al' Rahman Mosque, Pitsmoor, Sheffield. Wearing traditional Libyan dress, including *qamis* (shirt), *sirwal* (trousers) and *sadriya* (vest)



Eid at Al' Rahman Mosque, Pitsmoor, Sheffield. Wearing traditional Yemeni dress, including *janbiya* dagger.



Christ Church, Pitsmoor, Sheffield. Wearing 'Sunday Best' and Church of England ecclesiastical robes.

SUNDAY BEST

SHEFFIELDERS PHOTOGRAPHED, SUITED AND BOOTED

Sunday Best.

If you're going to a party, Church, or anywhere with your Mum and Dad, and you've got to dress up and look smart...

As my mother used to say when she'd see my father looking at me: *There's worshipping!*

Throughout Jonathan Turner's photography project, we recorded snapshots of audio.

So the first couple of shots are just a test shot. I'm trying to work out what the correct exposure is...

At one level, when you look at a portrait you can't really have any idea who the person is. If you do, it's because you think you know them. That's how you realise the camera doesn't do justice.

I don't know if this is Sunday Best, but yes, this is Sunday.

Audio also fails to do justice.

I think as Christians we have to set an example. We cannot go wrong like anyone else.

In the exhibition of these portraits at Exchange Studios, we are bringing the audio and the visual together.

Where will we see that one, Jonathan?

Fragments of conversations, songs and traffic noise combining. A portrait wearing someone else's voice.

New clothes... A new look also...

These five images are of worshippers.

Thank you, Lord, for this opportunity to be good.

Lovers.

If, for example, I am given an invitation to visit the Queen of England, I definitely have to dress very nicely. So visiting the King of Kings, I have to dress nicely to be in his presence.

Ready for the day.

You've got to dress with your best clothes today... It's actually a day of celebration. It's a day of breaking the fast as well...

At home.

I'm wearing the Yemen traditional dress...

Remembering.

When I was small, we always had like three sets of clothes. You had your school clothes, your plain clothes and they called it your Sunday Best.

Images and soundscapes, their contexts confusing and conflated, suddenly at odds.

I'm just recording people's answers to Jonathan's idea of Sunday Best...

We didn't know that.

Tim Neal

jonathan-turner.com



Christ Church, Pitsmoor, Sheffield. Wearing a mixture of traditional Thai *sarong*, with hat and jumper.



Ghanaian Church Group, Pitsmoor, Sheffield. Wearing traditional Ghanaian dress, made from *kente* cloth.

The Sunday Best exhibition runs at Yorkshire Artspace Exchange Place Studios Gallery from 17 November to 14 December. The opening event coincides with Yorkshire Artspace's Open Studios weekend. There are free drop-in portrait sessions on Saturday 3 and Saturday 10 November, 1-4pm, at Exchange Place. Come and get your own portrait made with Jonathan. Details at artspace.org.uk.



MORIA

AN UGLY SYMPTOM OF A BROKEN SYSTEM

Fonsiya sits protectively next to her sister Maryan. 19 years old but weighing just 18kg, it's clear she is unwell.

Fonsiya begins to tell their story. They arrived this morning on the boat from Turkey, after walking for five days through the mountains to reach the coast. Neither of them have eaten a proper meal for those five days and they've drunk only small sips of water. Maryan is becoming increasingly drowsy. As Fonsiya talks, Maryan's head repeatedly falls forwards as she falls asleep in her seat. Each time, with great effort, she lifts it upright again.

"We only have one pain relief patch left," Fonsiya tells me. Running out is not an option. Maryan has advanced cancer and her pain is unbearable without medication. Their last savings were spent on the boat crossing and their father's recent death means they no longer have any income to rely on. At this point in the story, Fonsiya breaks down.

I pause, partly to find a tissue for Fonsiya, partly to consider

of overcrowding and poor sanitation. Skin infections are common and suspected scabies an almost daily event, along with diarrhoeal illnesses and respiratory tract infections.

But the most challenging part of my workload is the scale of psychological illness. Depression, anxiety and PTSD, a result of unimaginable past trauma, are exacerbated by the awful environment in Moria. Panic attacks, self-harm and severe physical manifestations of psychological illness are very common. Keelpno offers a psychology service, but a referral takes several months, and even then they can only offer assessments, because there is no capacity for therapeutic intervention. It's easy to feel helpless in the face of this.

The people are the hopeful light in this bleak narrative. Colleagues from Greece, Syria, Congo, Afghanistan and Iraq - to name just a few - triage, translate and coordinate, often working 14-hour days on the trot. The kindness of strangers like Mahmood, who offers to accompany Maryan and Fonsiya to the

"THE SITUATION IN MORIA CANNOT BE SUSTAINED"

what to do, but also because I need a moment to gather myself. The Somali translator, Mahmood, is also clearly affected. His eyes are shining. If I think my job is challenging, it's not a touch on his. Translating so often demands an emotionally intense intimacy that I, as a shamefully unilingual English speaker, am protected from. It's only my third day in Lesbos working as a doctor in Moria refugee camp and I'm already finding it overwhelming. I have come from Sheffield to volunteer with MedGlobal, an NGO providing extra doctors to support the Greek government's clinic within Moria, known as Keelpno.

As you approach Moria, the surrounding olive groves turn into makeshift tents and shelters, an indicator of the camp's rapidly growing population. Graffiti reads, 'Welcome to Moria Prison'. Although Moria is not a prison, it can feel like one. Originally built as a military base, its imposing high-security walls are covered with razor wire and a stream of sewage frequently swells up at its entrance. I often wonder what the newly-arriving refugees, who have risked their lives to cross the sea, must think.

The camp and its services are at breaking point. One of my Greek nursing colleagues tells me, "We have never seen it like this before". By the end of August 2018, Moria had 8,305 residents, but it was built for just 3,100. I see clearly the effects

hospital, demonstrates people's capacity for compassion in the face of catastrophe.

The situation in Moria cannot be sustained. On returning home to Sheffield, my Greek colleagues tell me that around 2,000 refugees have been transferred to the mainland. I am hopeful that these people will at least have more habitable accommodation, but this is not a solution.

We must remember that Moria is a symptom of a broken system. The European response to the crisis has been uneven at best and straightforwardly inhumane at worst. We need a concerted, Europe-wide resettlement plan that acknowledges the differing resources between countries. This could be done - not easily, but feasibly, if the political will existed.

Philippa Jeacocke

Names have been changed for confidentiality.

FOOD

WAYS TO GIVE

Much of the joy of food comes from sharing, whether that is cooking for others or making a difference in your community by giving a little back.

There are many food charities, co-operatives and projects in Sheffield, working with local people to build skills, reduce food waste or provide affordable food for people who need support.

We have food banks in Sheffield covering the breadth of the city, from Firth Park and Stocksbridge to Attercliffe. The **Sheffield Food Bank** website lists the different groups, so you can see what is in your area, how you can donate, what items they need, where collections take place and how you can access food from them if you need it.

Their assistance is not just limited to food. The **Sheffield S6 Foodbank** run a More Than Food programme

and cook, host or help collect food donations, contact your local Foodcycle group via their website.

The **Real Junk Food Project** opened their first pay-as-you-feel cafe in 2015. Since then, over 7,000 people have been fed and hundreds of tonnes of food has been saved from being thrown away. The project now runs the Steeple Corner Cafe, off City Road, and the Citrus Cafe at Zest in Upperthorpe. Everyone is welcome. Check out their Instagram (@citrus_cafe_zest) to see what's on the menu.

Real Junk Food's **Sharehouse Market** on Carlisle Street is stocked with surplus food from local supermarkets and shops. If you fancy volunteering there or in one of their cafes, you can apply via their website.

Food businesses are doing their bit for charity too. **Proove Pizza** work with Foodinate to donate meals to help homeless and vulnerable people. The meals they fund go

"FOOD BUSINESSES ARE DOING THEIR BIT FOR CHARITY"

to support people in other areas of their lives, such as financial and personal wellbeing. There are community foodbank choirs in Fir Vale, Gleadless and St Mary's on Bramall Lane, who've performed at Peace In The Park and at Sheffield Food Festival.

There are many other food projects focused on encouraging a sense of community and reducing food waste. **Foodhall** on Eyre Street is a pay-as-you-feel cafe which is passionate about bringing people together with food, from cooking and developing new skills to eating together. Their menu changes regularly based on what food has been donated by retailers. Follow them on Twitter (@foodhall-project) or Facebook to keep updated on their events.

Foodcycle make the most of donated food by working with teams of keen volunteers, who create and serve healthy, affordable meals at their dedicated hubs. Sheffield currently has Foodcycle projects in Gleadless, Sharrow, St Bart's, Firth Park and Lowedges. If you want to volunteer

directly to Ben's Centre in Sheffield.

Sunshine Pizza runs a pizza sospesa (pending pizza) scheme after the idea came to them whilst doing pizza research in Naples. The donations are used to help feed the homeless and this includes contributions to local charities like the Archer Project.

There are many other projects and places we haven't got space to mention here, and some may be on your doorstep. If you'd like to pay a bit extra forward, then get involved and give something back.

Ros Ayres
@Nibbly_Pig

sheffieldfoodbank.org.uk | realjunkfoodsheffield.com | proove.co.uk | sunshinepizzaoven.co.uk



SAVOURY SQUASH BREAD & BUTTER PUDDING

Recipe by Brez Barwise, Real Junk Food Project

We intercept a massive amount of bread every day, and the cafes and catering team are always looking for new and creative ways to create delicious dishes from the surplus. This warming autumnal variation of the classic pudding uses pumpkin or squash, which are always plentiful at this time of the year. Keep the peeled skins for use in a chutney. Waste not, want not.

1 squash or small pumpkin, peeled and chopped into cubes
6 garlic cloves, unpeeled
1 bunch of thyme or rosemary
3 tbsp olive oil
1 large or 2 small red onions, sliced
3 large free-range eggs
400ml whole milk, or combination of cream & milk
100g unsalted butter
8-10 slices of stale bread (any kind)
75g of grated cheddar, parmesan or gruyere (or all 3!)
Blue cheese (optional)
Salt & pepper

Heat the oven to 180°C and lightly butter an ovenproof dish. Put the squash pieces in a roasting pan and scatter over the garlic and 6-7 sprigs of the herbs. Season well and drizzle over two tablespoons of olive oil. Roast for 30-40 minutes.

Gently fry the onion in the remaining oil until golden. Whisk the eggs and milk in a jug, season generously and then add picked thyme leaves. Squeeze out the roasted garlic and mix with the softened butter. Spread one side of each slice of bread with the garlic butter and then cut into four triangles.

Arrange the bread in layers, scattering the squash and onion over each layer, followed by some grated cheese. Pour over the egg and milk mixture and top with a few chunks of blue cheese. Bake for 30-40 minutes, until the custard has set and the top is golden brown.

FOOD EVENTS

BAGEL SCHOOL

Sun 4 Nov | 10-3pm | Regather Works | £65

Learn the art of bagel making with this hands-on course from Tower of Bagel. Lunch is provided and you get to take recipes and bagels home with you. [regather.net](https://www.regather.net)

LOVE CHEESE FESTIVAL

Fri 16 Nov | 5:30-9pm | Moor Market | Free

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WORDLIFE

CREATIVE WRITING & SPOKEN WORD



A big thanks to everyone who turned up to our events with Off The Shelf Festival of Words last month. Congratulations to Chris Singleton and Matthew Nicholson, who became Joint Champions of the Northern Slamhouse.

We've got a mixed bag of poems for you this month: a new one from Rotherham's finest, Gav Roberts; a love note to ITV from Sheffield's tallest poet, Stan Skinny; a hip-hop poetry piece from the newly-appointed Sheffield Poet Laureate, Otis Mensah; and a jazz-influenced prose poem from Jack Mann.

Joe Kriss
@WordlifeUK



SHEFFIELD UNIVERSITY POETRY SOCIETY

Wed 14 Nov | 7pm | The Green Room | £2

Sheffield University Poetry Society presents an evening of poetry at The Green Room, featuring sets from Gevi Carver, Sophie Shepherd and ten open mic spots. Non-students welcome.

GORILLA POETRY

Mon 19 Nov | 7:30pm | Gardeners Rest | Free

Sheffield's largest open mic night returns for another instalment at The Gardeners Rest. If you'd like to read, just turn up. Hosted by Kinsman.

Photo by Andy Cook

wordlife.

If you have a piece of creative writing you want to submit to us, please email joe@weareopus.org

Like Therapy

It's like therapy to me
riding waves of systematic heresy at sea.
Ridding you of that uninvited stranger that never
leaves
empty houses and holes in stories lit up like
Tel Aviv at night.

Life in the 21st century
where they pump my people full of corn syrup and
fluoxetine
causing toxic dreams but
these words are like kerosene to the cerebellum
that light up lanterns by my feet.
So I can see and avoid this pier of brown broken
glass
a town bestowed to clowns
in cloaks and masks
where rats and roaches laugh
at people coaxed by stats.

Otis Mensah

Taken from Otis's forthcoming book, **Safe Metamorphosis**. His latest EP, **Colours Of It All**, is out on 19 November at youtube.com/OtisMensah.

The Robin's Nest

Everything drips – drip drop jazz stop and
piano back in the backing drums and bass drum
incessant – didn't get it when I were young now
I realise what the crowd are clapping – nobody's
looking for a full perfect section – for that stanza
– they're looking for the phrase where the three
four five nineteen headstrong independents click
and find the bastard it – brass blown homegrown
valve depress talent impress on the crowd who
know what they're looking for only once they've
found it – horn belts blasts eyes closed feels the
most in this moment as he breathes jazz exhaling
inhaling accommodating it.

Jack Mann

Interest

Interest is calculated.
The cleared paid all accounts.
Interest is daily.
The end.
The following.
Please your terms and conditions.
We protect you against your withdrawal
and agree the day is made of us.
The usual numbers.

This will be a recurring transaction.
A recurring transaction.
A continuous authority.
Your agreement
your cover.
An agreement between you and these transactions.
(You wish)

We can cancel you.
Deal with the agreement you have with them.

If you cancel
try to collect any future.
We will treat these as unauthorised.

Please contact us.

The following references apply to you:
A problem.
You are not happy.
We may be able to take your will.
We can provide contact.
You may be monitored or recorded for quality purposes.
We offer contact.
Let us know how we can serve you better.
If any of your lost or stolen are calling
please call us.

Gav Roberts

Hoover

Every night I shut my eyes and pray on bended knee
for the world's biggest hoover.
A hoover so big it's Hoover *Dam*-sized,
but with wheels. So I could push it about easily.

I dream of taking my hoover, parking it up
just outside the ITV2 studios and picking them off one by one.
Ssssuck...
Get in my hoover bag, I'd say
As Holly Willoughby wooshes in.
Her peroxide smile still flashing as
she reels off the latest This Morning feature about diabetic cats.

Woosh. Get in my bag.

Rylan, in your black roll-neck dick sweater.
No, I don't want a chance to win £10,000 and a Sports Mini
by answering today's simple question.
Instead, answer my simple question of why do you exist?

Then get in my bag with the rest of your thin-ankled,
no sock-wearing, tango-skinned, protein-snorting, fame-hungry
shit munchers.

Mark Wright, *woosh*, go start a new Love Island
on a cloud of dust and STIs in my bag
where no one cares about you or how hard abs are.
Or why Chantelle let Marco finger her next to a palm tree
even though she has feelings for Tarquin.

Get in my bag, I'll roar
sat just outside the county of Essex,
sucking up whoever tries to leave.
Every singing, whining, desperate, toilet duck fuck.

It's the only way, I'll scream.

Come look fleek in my hoover bag
covered in bits of dog hair and carpet beetle vomit.
Come look reem choking on biscuit crumbs.
Be well jell in a plastic bag of dried dead human skin.

And when all the battery-farmed life-mould wannabes
have been sucked up,
All future ITV programmes
will be replaced with just the noise of my hoover.
Whirring and hawking at full blast
like the sound of the universe imploding, stars colliding
the screeching of ten-thousand dying bats.

The same noise I hear whenever Joey Essex is talking.

But then, who would I have left to despair at?

As he ponders:

How many sides does a square have?
Is Danish a type of meat?
Is Africa a consonant?
Does Russia border Wales?

Aspiring to be nothing more than a walking wet towel.
In bright white trainers.

Stan Skinny

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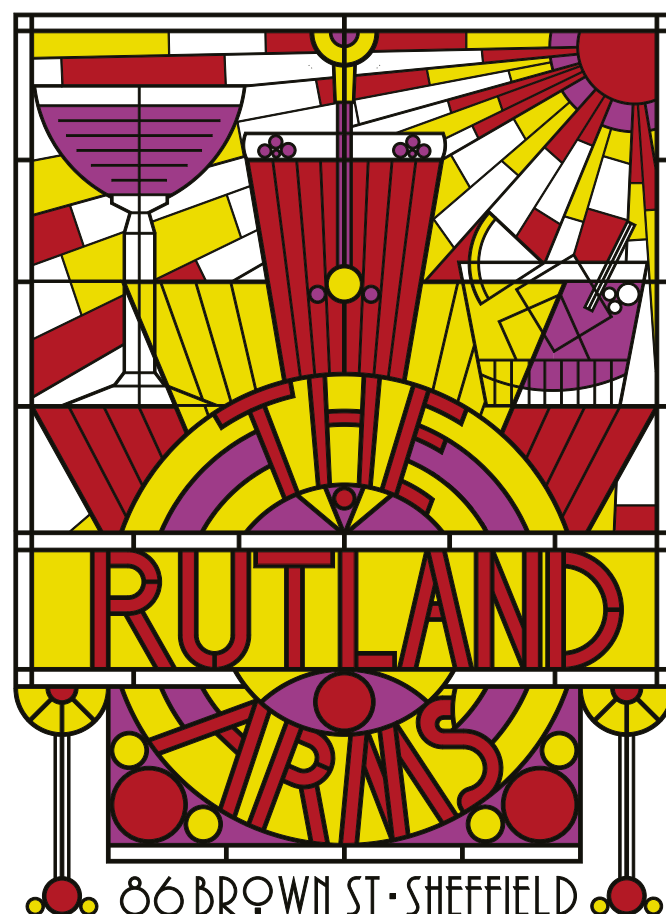
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SAD FACTS

FANGED FACTS LIKE BARBED WIRE



AUNTY AGATHA'S UNDERSTANDING ZONE

Dear Aunt Agatha,

I found your advice column in the paper yesterday and when I saw you were taking submissions I couldn't prevent my trembling hands from writing out a message to you. I'm in desperate need of help because of domestic problems of my own. It's my son, Jake. My poor, crumpled son.

It started two months ago, when Jake declared he was going to become a political cartoonist. I didn't think anything of it at the time. It felt like an idle expression of intent mumbled through a mouthful of Old El Paso Fajita Meal Kit salsa sachets, which he's so intent on eating between meals. However, over time, this new pastime has me increasingly disturbed.

A week ago I caught him hatched up in his room with the lights off, surrounded by several iterations of a sketch in which Boris Johnson, depicted as an anthropomorphic giant sausage, is being chased by Vladimir Putin - depicted as an indistinct breed of dog, perhaps a Staffordshire terrier - with a speech bubble above the sausage saying, "No Deal is sure going to be a real banger." I tried to talk to him about it, but the conversation ended with him slamming his palm on the writing desk and shouting, "I'm politically homeless!" with curled, venomous lips.

That has since become a typical evening for us. What am I supposed to do about it? We're all trying to cope in this socio-political upheaval, but what's wrong with stoicism? What's wrong with small-scale community organisation? What's wrong with just moaning about it to your friends and family? Is a five-foot mural of the Monopoly Man - playing a game of Monopoly with all the different flags of the UK as game pieces and an arrow pointing to the Monopoly man saying 'The 45th President of the United States' and another arrow pointing to the hat saying 'Fascism' - really the answer? I just don't get it.

I mean, I do get it. I just don't think it's very clever or helpful or really withstands much scrutiny once you dwell on it for a while. But I'm deathly afraid of saying these words to my son's face, lest I awaken a foul and wretched beast whose wrath cannot be contained in the vessel of mere man or three-panel strip.

Do you have any advice for me? I appreciate this advice column is mainly aimed at teenage girls and I'm 54 and my son is 30, but I'm at the end of my tether. And while you're here, please close all submissions for Cartoon of the Day. It's only fanning the flames.

Yours,
Bertruce Garner

SEAN MORLEY (@SEANMORL) & PHILLIP OKE (@DELITWEET)

SAVTE

CHANGING LIVES, AN HOUR A WEEK

“...so after I got to the hospital, I thought, ‘This is my only chance.’ I got out of the bed and went and hid in a cupboard. I think I was there for three days.”

I was sitting on Tariq’s settee, listening to his account of how he managed to escape and, in the process, turn himself from a political prisoner into my student.

It was immediately obvious that in his short life Tariq had seen and experienced things I could only imagine. Three months earlier, I would have been lost, grappling for a way to make sense of what I was hearing and struggling to do what I was supposed to do, to teach Tariq some English.

Working with Tariq has taught me a lot and challenged some of my previously-held beliefs. ‘Drinking is terrible,’ he once said to me. As someone who is partial to a glass of red wine in the evening, it was very easy to put this down to religious dogma, but as I started to realise that this position

For me, it was the terrible news headlines about the ‘migrant crisis’ that convinced me that I had to ‘do something’. But what can you do in Sheffield, thousands of miles away from such obvious misery? A quick search led me to SAVTE (Sheffield Association for the Voluntary Teaching of English), a surprisingly low-profile organisation teaching English to refugees and other new arrivals to the city. ‘Simple, I can do this,’ I thought. I was right, I could do it. But I was also wrong, because it isn’t always simple. For example, how do you teach someone how to read English when they have never learned to read in their own language?

Fortunately, SAVTE have thought this through. Before a volunteer gets to meet their first student, they are supported through an intensive training programme which builds your understanding and confidence in your ability to make a difference. It’s not about sitting and listening. It’s about getting involved.

“WHAT CAN YOU DO IN SHEFFIELD, THOUSANDS OF MILES AWAY FROM SUCH OBVIOUS MISERY?”

was informed not by theology but by accurate observation of his neighbours, it became harder to dismiss out of hand. His life experience is different to mine and that didn’t stop when he was granted asylum. Sheffield has a good record of welcoming asylum seekers, but inevitably they tend to be housed alongside many struggling Sheffielders and this informs their view of British society - that, and watching Jeremy Kyle.

We have laughed about the peculiarities of English. Understanding how we use metaphor and slang, and when and where it might be appropriate, took time but was great fun. For example, explaining when an apology was actually an accusation caused great hilarity. ‘I’m sorry, I didn’t catch that’ might sound like an apology when you are talking on the phone, I said, but it tends to be more effective than ‘stop mumbling’.

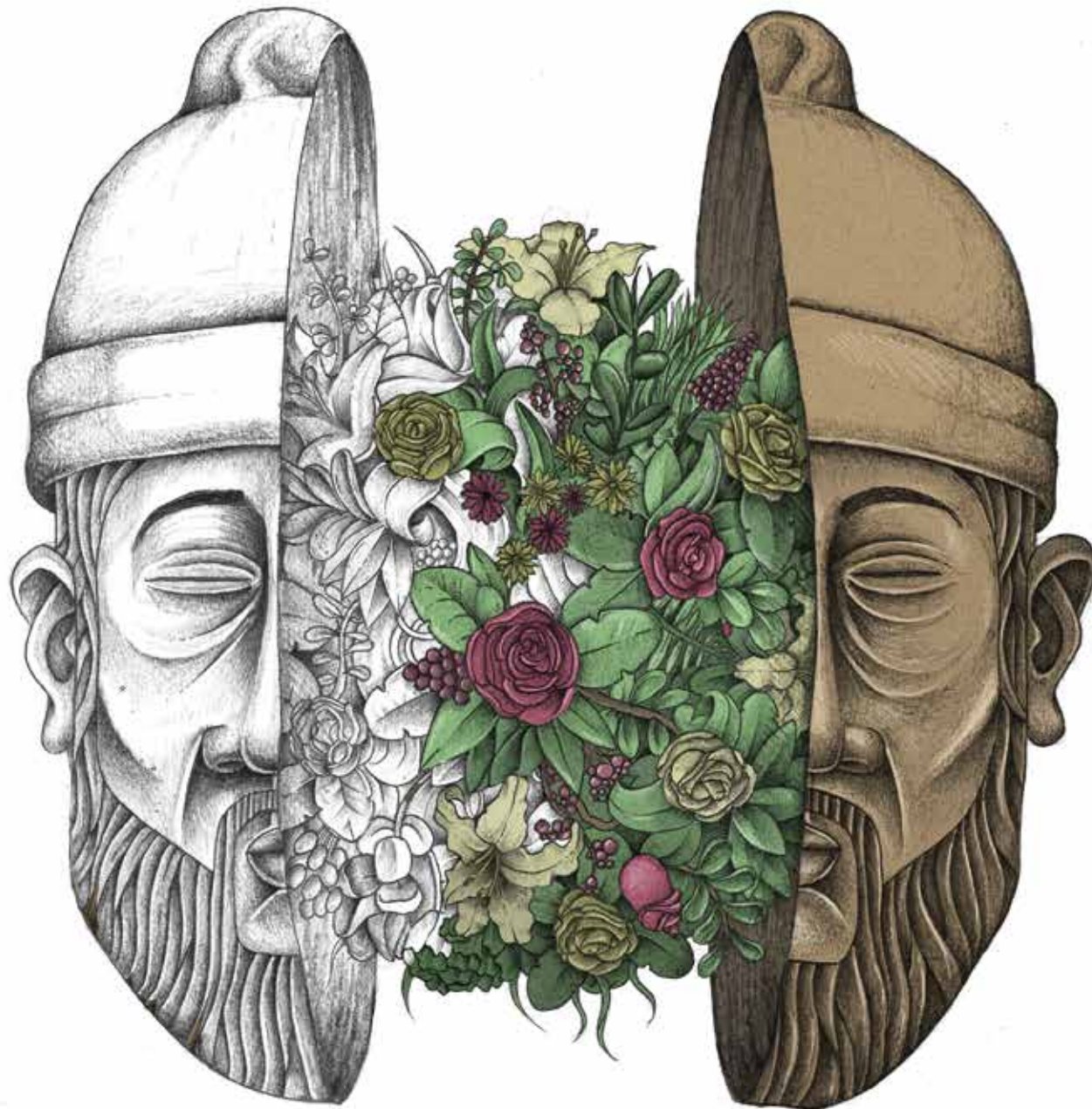
I have also learned how needlessly complex life in the UK can be. I’ve seen the four-paragraph letter from the NHS, which essentially just says ‘ring us to make an appointment’, and the letter from the Council Planning Department, which talks about parking ‘adjacent to your property’, when it could so easily say ‘near your house’. All of these things are probably just as challenging for some English people as they are for Tariq.

Once you get to meet a student, you are ready for the challenge. After an hour talking about modes of transport and how he came to be in Sheffield, Tariq and I agreed a time to meet the following week and talk further. I left his flat with a new understanding of just how lucky we are to live in Sheffield.

SAVTE run free courses throughout the year to train volunteers to teach English to people in their homes or in small community-based conversation groups. The next course takes place in January 2019.

Andrew Birch

savte.org.uk



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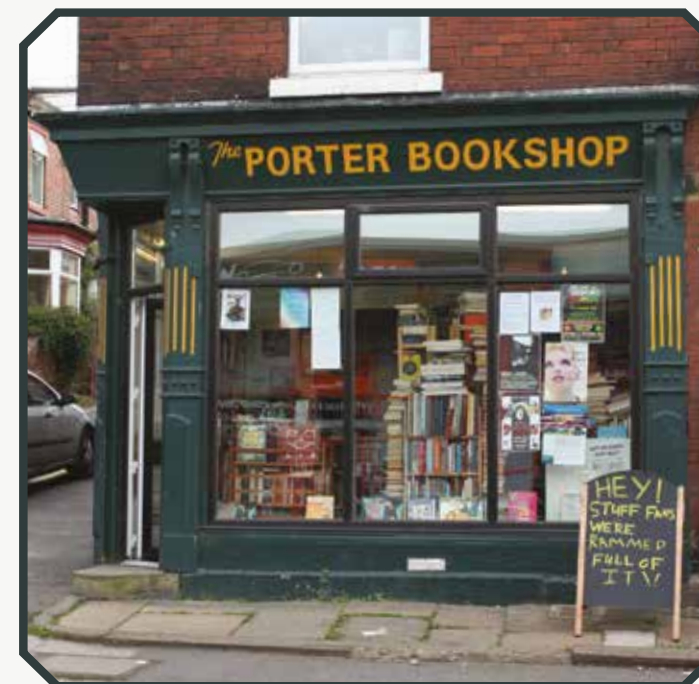
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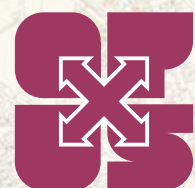
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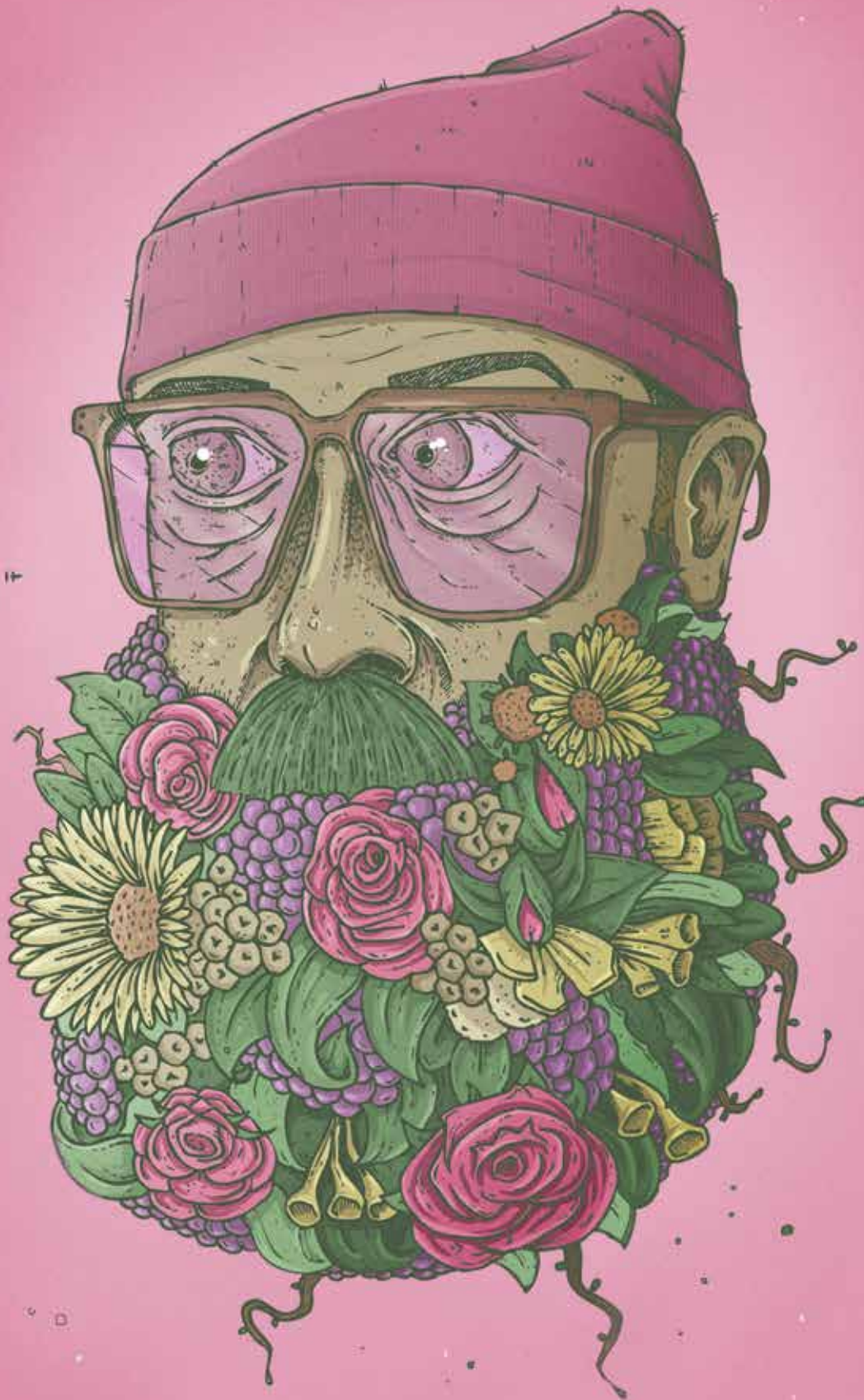
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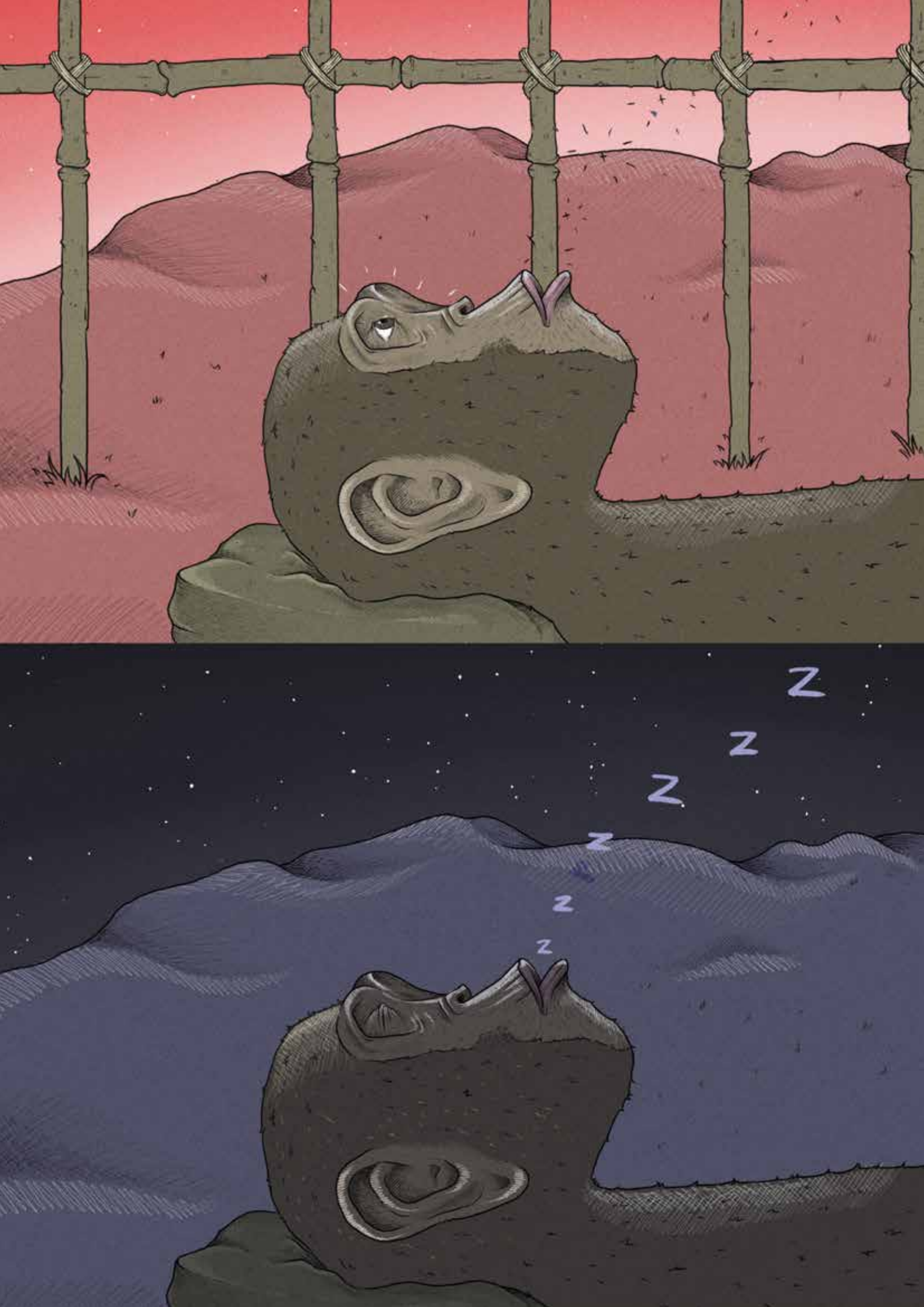
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JIM SPENDLOVE

A TIMELESS VISION, ROOTED IN NOWNESS

In case you hadn't heard, Now Then is turning ten and Abbeydale Brewery are honouring the occasion with a brand new beer, with label designed by this month's featured artist, Jim Spendlove.

Jim's work achieves that rare feat of managing to be genuinely good fun to look at, whilst also remaining serene and decidedly meditative. If the old Zen painters of Japan were around today - raised on Wu Tang Clan and comic books, living in the inner city - perhaps their vision would not be too dissimilar to what you see on these pages.

In your work there's often a mixing of the natural and the inner city. What does the juxtaposition of the two mean to you?

The crossover of the two is a fundamental part of my work and is something that has featured in even my earliest pieces. The juxtaposition of these two elements represents the

is probably why I enjoy it so much.

You've designed the label for Abbeydale Brewery's Citizen ale, which celebrates Now Then reaching its tenth anniversary. How do you feel your design embodies the ethos of both the brewery and the magazine?

As with all the characters in my work that feature growing plants, there is a theme of personal growth in this design. Abbeydale Brewery maintains its traditional roots whilst still having a progressive and forward-thinking view on their brand and products. Now Then is celebrating its tenth year anniversary, so I thought this would be a fitting piece.

Would you say commissioned work is more or less challenging than your own personal work, where your imagination is free to wander away from any particular task?

Usually, commissioned work is less challenging than my own personal work. When creating a piece of personal work, there are numerous challenges that I face. Experimenting with

"ALBUM ART [...] HAS PLAYED A BIG PART IN SHAPING MY WORK"

importance of maintaining a human connection with nature in a society that is becoming progressively urbanised. As a city dweller myself, I feel that establishing a connection to the natural world is particularly important for me.

It's clear that hip-hop culture plays a big part in your art. Would you say it informs your approach to style, as well as your choice of subject matter?

Hip-hop culture definitely informs my style of illustration, which is evident throughout my work. The street-style clothing that is worn by the characters, which I use to portray an inner city theme, is a product of hip-hop culture. Growing up, I loved reading and drawing from comics and also had an interest in graffiti art. These interests resulted in a crossover between the two styles. I was always interested in the characters that accompanied the lettering.

This is where my style of work really originated from and still features across my practice now. Album art, particularly 90s hip-hop art, has also played a big part in shaping my work. GZA's **Liquid Swords** cover and MF DOOM's **Doomsday** cover are pieces that first sparked an interest in cover art for me. Newer album artwork, for example Milo's cover for **A Toothpaste Suburb**, continues to influence my style. I feel that my style of illustration is particularly well-suited to cover art, which

different ideas and the process of then refining these ideas are probably the biggest of these challenges. Throughout my time studying Fine Art at degree level, I was taught about the process and the importance of critically examining my own work. Although this can be a challenging part of creating personal pieces, it helps to ensure that the message being portrayed to the viewer is the intended one.

When working on commissioned pieces, the most difficult part is portraying the image that the commissioner has in their head.

What's next for you?

I've been working on another piece with Abbeydale Brewery which is due to be released later in the year, so that's one to watch out for. I've also started a year-long collaboration with Chillhop Records that will run through the rest of 2018 and throughout 2019, which I hope will present some exciting opportunities.

Liam Casey

jimspendlove.myportfolio.com



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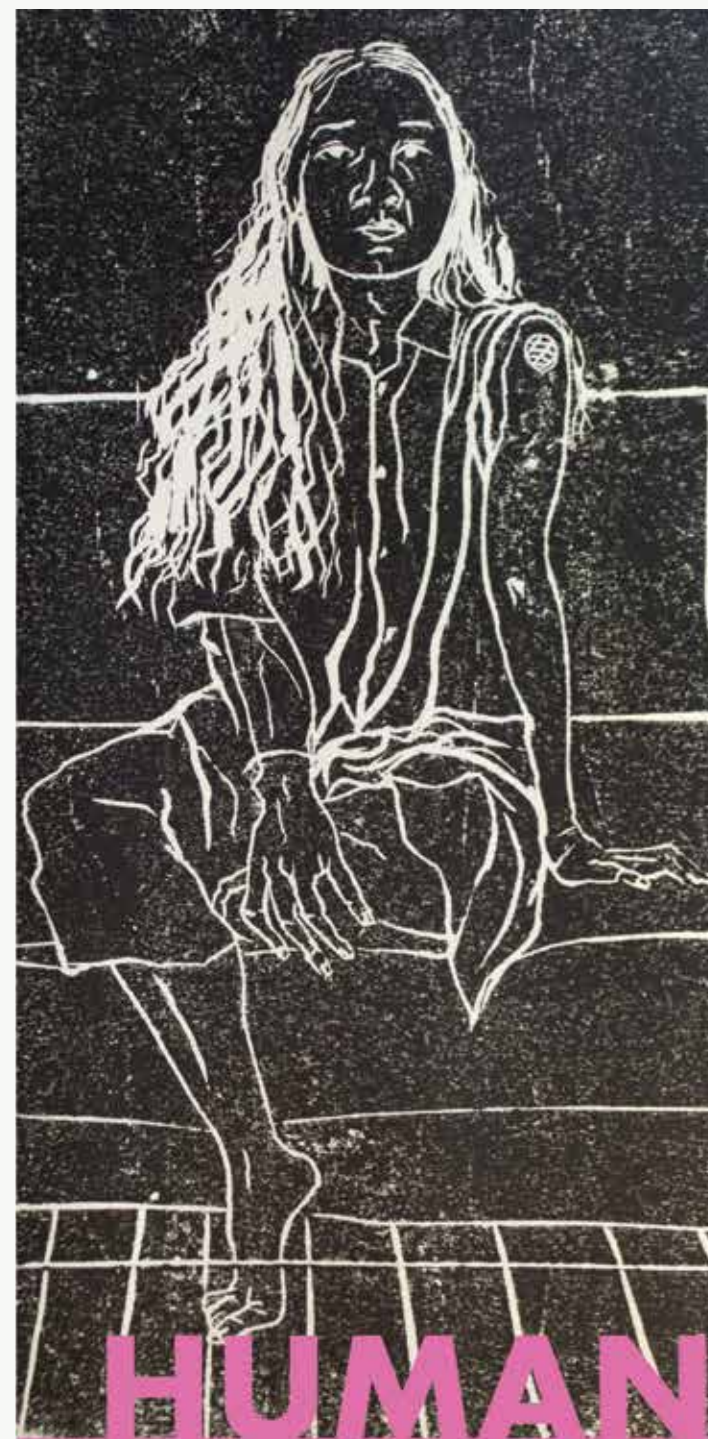
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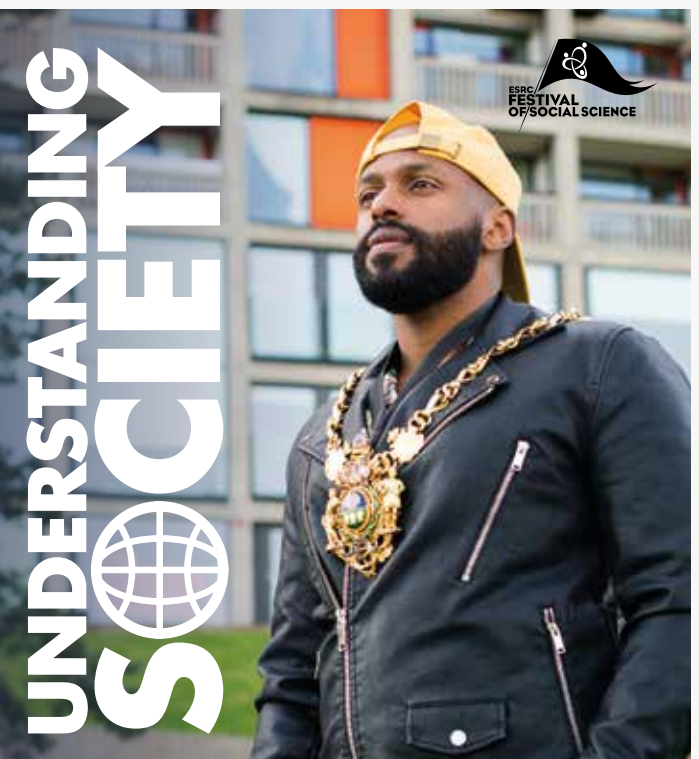


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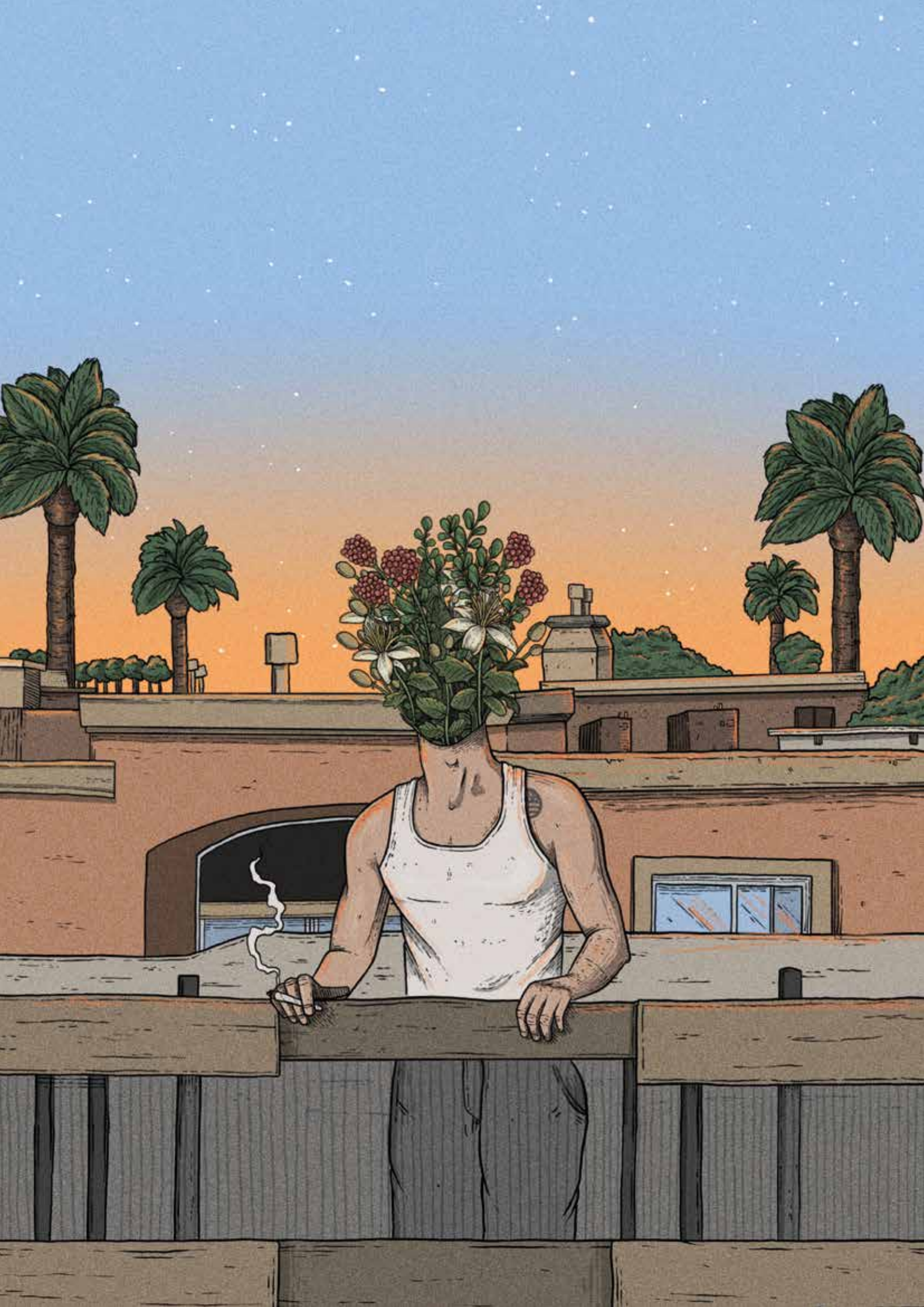
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MUSIC

NO BOUNDS FESTIVAL 2018

“I wanted to create something that didn't already exist,” says Liam O'Shea, founder of No Bounds Festival. A Q&A session featuring journalist Joe Muggs and king of the irregular Mark Fell provided a nourishing start to the Friday night. Film screenings by Warp followed, alongside Bibio's **Phantom Brickworks** and 2017's No Bounds-commissioned film **Final Sheffield** by Rebecca Salvadori, projected at Testone Factory.

Midnight struck and Hope Works became the base for the first evening. Coding enthusiasts, whether veterans or newly-inspired novices, took shelter in the High Density Energy Chamber for Algorave. It's a complex concept, featuring artists generating sound through programming code. Live coding duo AlgoBabez, whose performance was driven by industrial synths and far-out noises, created a freakishly unique style of techno, later followed by Class Compliant Audio Interfaces, who delivered a warm yet insistent wave of sound.

Saturday's programme was when attendees could experience the core of the festival. Live coding and modular synthesis workshops were open to all. Blasha and Allatt, co-founders of Meat Free in Manchester, hosted one of two female and non-binary DJ workshops. Trafalgar Warehouse, an open space tucked away in the city centre, hosted an afternoon of experimental sounds. The Modern Institute brought with them a narrative that revealed an unconventional aesthetic, composed of pleasant bashment drum sounds and a regular beat played on a cymbal.

The best sets of the weekend came from Giant Swan and Jensen Interceptor. The former played a galvanising selection of techno, taking on an EBM style, accompanied by gritty percussion and killer acid invasions. Later, Jensen poured hard-cutting hits of acid-drowned records over the crowd. There was no better place for it than the dark, incubated Energy Chamber.

Sunday saw a small BYOB closing party at Foodhall. It was Kerrie who managed to keep everyone glued to the dancefloor with her thought-provoking, beautifully built live set, while festival founder Lo Shea finished things off with a celebratory jungle finale.

Georgia Smith

Saturday kicked off at the Testone Factory with Rebel Technologies' **Modular Synth Workshop**. Part product presentation, part haphazard discussion covering musical algorithms, as well as musician and inventor William Scott, the morning culminated in everyone getting to play on modular synths themselves.

Foodhall hosted **New Industry**, a series of installations commissioned by the festival. **Memory Dance** re-contextualised rarely-seen archive footage focusing on South Yorkshire filmmakers, musicians and artists, while 'Trades and Crafts' featured a man creating an etching of a sailboat as electronic pulses matched the sound of his chisel. 'Free For All (Re)' showed a series of films commissioned by the now-defunct South Yorkshire County Council, adding an ominous soundtrack remixed from the original audio. Also worth a look were Jay Davies' paintings, which twisted natural and urban landscapes into grotesque, painful shapes.

LA-based composer Sarah Davachi opened Trafalgar Warehouse's afternoon and evening of experimental sounds with a set of droning analogue synth loops. Davachi's exploration of the swirling, polyrhythmic pulses created when pitches sit in uneasy harmony reached meditational levels, with most of the audience sitting on the floor by the end. Wanda Group began their set with the sound of tectonic plates scraping against one another, the din resembling a close-miked horror movie chase scene.

Theo Burt's exploded pop videos included a playful reinterpretation of Beyoncé's 'Sorry', featuring blast beats and harsh noise recalling black metal, delivered so loudly that the room seemed to swell with each beat. Later, Glasgow's The Modern Institute transformed the warehouse into a dance club with their wonky loops and constantly shifting grooves.

Closing the festival was a screening of **Full Mantis**, a film about jazz drummer, music therapist, martial arts practitioner and channeler of cosmic energy, Milford Graves. The documentary featured archive footage alongside interviews with the effervescent Graves, as he outlined his relentlessly exploratory creative process.

Jack Buckley

MORE NO BOUNDS COVERAGE ON THE NOW THEN APP, FREE FOR ANDROID AND IOS DEVICES.

LIVE REVIEWS



BEAK>

4 October
Foundry

Part of the festival's tenth edition, both of tonight's bands fit perfectly into the Sensoria ethos. Three-piece experimentalists Ex-Easter Island Head play one 27-minute piece, where horizontally-laid guitars are struck percussively to produce shifting rhythms and eerie echoes. Since playing at the Tramlines fringe a few years ago the band have refined this approach, mixing a hypnotic blend of clicks, pulses, whirs and drones with synth bleeps and malleted drums.

BEAK> are playing their first gig since the recent release of third album >>>, and opener 'The Brazilian' expertly highlights the band's individual and collective cohesion. The bass and drums have that enviable quality of being simultaneously tight and loose, rocking *and* rolling, and the synthesiser sound is like a cousin of Wendy Carlos' from **A Clockwork Orange**, warm and menacing.

BEAK> could play this music very straight-laced, as many do, as it is technically impressive and 'serious', but they have a genuine camaraderie that infuses the music with an infectious levity. Visually the band leave something to be desired, with minimal lighting and only keyboard player Will Young standing, but the majestic musicianship and between-song banter more than compensate. For us drum geeks, Geoff Barrow is a motorik marvel and bassist Billy Fuller, as chief comic, derides Right Said Fred and The Harley, amongst others, wisecracking that "the gags are better than the music".

New songs 'Brean Down', 'Allé Sauvage' and 'King Of The Castle' are particular highlights tonight and further display the band's range: at times spare and dense, with polyrhythmic percussion giving a fluid repetition that is entirely satisfying.

Pete Martin



ROLO TOMASSI

5 October
Picture House Social

In the ornate back room of Picture House Social, a man quietly steps to the front of the stage, tilts his head back and releases a lingering roar that borders on inhuman.

This is Ba'al, the Sheffield-based post-rock band and opening act for the evening, and boy do they bring the energy. Each track is a loud, reverberating soundscape that fluctuates between sludgy dark metal and dreamy atmospheric rock. Ba'al are followed by Fvnerals, a quietly unassuming post-rock trio. Their set is a poignant, pared-down display of ambient shoegaze, though the change in tempo seems to disgruntle a few punters, who are clearly itching to see the main event.

Rolo Tomassi are a fantastic band to see live. Their style is clever and innovative, creating sonic landscapes that range between hazy pop and hardcore. In a genre that could be called pale, male and stale, seeing frontwoman Eva Spence execute such a formidable growl is absolutely inspiring.

Sticking to their most recent albums, Rolo give a performance that is measured and self-possessed in some parts and astonishingly heavy in others. 'Aftermath' and 'Opalescent' evoke early-noughties indie rock, yet closing track 'Balancing The Dark' is a welcome assault on the ears, saturated with noisy reverb.

Even in moments of pure chaos, Rolo expertly weave intricate drum rhythms between relentless riffs. The clarity of Spence's vocal transitions is spectacular, moving seamlessly between the deafening growl that has become her signature and melodic, graceful harmonies. Co-vocalist and keys player James Spence ends the night on a distinctly personal note, paying heed to the band's Sheffield roots and giving a warm thanks to the fans.

Noah Martin

LIVE PICKS

After 15 years as a label and, more recently, as the leading DIY space in Sheffield, the Audacious Art Experiment will be winding up its affairs at the end of the year. Don't worry – the Harwood Street space will be reincarnated under a new name, with the same mix of leftfield gigs, oddball club nights and performance art pieces that the Audacious has carved out such a niche for.

"TAAE has pretty much meant life itself over the last 15 years," Luke Twyman told me. "A rapid journey down a meandering river, banked either side by the settlements of friendship, community, identity, inspiration, wonder, anxiety, expression, love, fear, jubilation, exploration, grief and comfort." After a decade and a half the record label, which has its origins in Grimsby, bows out with a two-day party at Picture House Social featuring friends old and new. All good things.

HER FEST

Sat 3 Nov | Picture House Social | Free

Aiming to address line-up inequality, the debut of this all-female festival hits Sheffield with a headline set from She Drew The Gun, plus music from Martha Hill, No Fixed Identity, Dead Naked Hippies and the spectral 3am pop of Loux.

RAFIKI JAZZ

Mon 5 Nov | Crucible | £12 (£9 concessions, £5 under 35s)

The diverse membership of Rafiki Jazz, including refugee musicians, draws together strands of global music from Brazil, India, Pakistan and Senegal into one entrancing whole. They're accompanied by live digital animations from Islamic geometric artist Zarah Hussain.

OBJEKT

Fri 9 Nov | Night Kitchen | £16.65

Selector's selector TJ Hertz makes his Night Kitchen debut with a three-hour set for Front & Back. Fresh from releasing the slithering and organic new tune 'Secret Snake' from his new PAN album **Cocoon Crush**, the Berlin-based DJ is joined by Smithfield regulars Efemme, ES-Q and Ste Roberts.

TAAE X 15

9-10 Nov | Picture House Social | £16.90 (£11.30 day ticket)

Both a celebration and a swansong, this two-dayer features DUDS, Mutualism resident Clemency and the AV extravaganza of Adrena Adrena on the Friday. Saturday stars Ganglions, Container, Housewives and Hyperstition Duo, a new project from a member of the much-missed Blood Sport.

CONCERT FOR PALESTINE

Fri 9 Nov | Firth Hall | £17.60 (£8.80 concessions)

Supporting educational projects in Gaza, this fundraiser features Palestinian writer, storyteller and singer Reem Kelani

with songs about the occupied territories and its diaspora. She's joined by The Commoners choir, led by Bruno Heinen.

MACHO MUSIC IS STUPID

Fri 16 Nov | Cafe Totem | £5

Raising money for mental health charity Mind, Macho Music Is Stupid return with trash-thrash surf rock from The Sleazoids and angular pop from Waldo Reset, featuring members of Ganglions. There's also torch songs from The Sweet Nothings and sleepy, shimmering pop from the suitably-named Heavy Lids.

HENGE

Sat 17 Nov | Yellow Arch | £11

Henge peddle what they call 'cosmic dross', a heady mix of liquid funk and fried psychedelia beamed directly from outer space. Given their claim that "there are no Earth words to describe these sounds", you'll either have to listen to new album **Attention Earth!** or catch them live to pick up these transmissions.

BAD BREW + SKELTR

Wed 28 Nov | Lescar | £9

A double helping of cutting-edge jazz. The duo Skeltr make up for their small size with an array of synths, loops and beats to accompany their fierce sax runs, while hometown boys Bad Brew infuse their jazz with shades of prog rock and the cinematic ambition of bands like Portico Quartet.

BARBARA MORGENSTERN

Wed 28 Nov | DINA | £6.95

Touring her tenth solo album, **Unschuld und Verwüstung**, German pianist and producer Morgenstern makes a rare UK visit along with saxophonist Christian Biegai. The founder of the all-female Monika Enterprise will be supported by Birmingham-based duo Earth Is Flat, playing 'dub-influenced electronic world music'.

LAU

Thu 29 Nov | Abbeydale Picture House | £18.87

Minimal folk three-piece Lau take to the grandiose surroundings of the Picture House with a new batch of songs created in and inspired by the Shetlands. These include 'Scapa Flow 1919', written for the BBC about the scuttling of the great German fleet off the coast of Orkney.

MALEVOLENCE

Sat 1 Dec | The Harley | £17.50

Metal band Malevolence perform their debut album Reign Of Suffering in full for the second time, after a Yellow Arch date sold out instantly. Support from Split Knuckle, Guilt Trip and Resist.

HOSTED BY SAM GREGORY

RECORD REVIEWS

DESPITE ITS SMALL SIZE, THE AUDACIOUS ART EXPERIMENT HAS HOSTED INTERNATIONALLY-ACCLAIMED ARTISTS. HIEROGLYPHIC BEING AND GLASGOW'S GOLDEN TEACHER PLAYED IN 2013, FOLLOWED BY ELECTRO STAR HELENA HAUFF AND HESSLE AUDIO'S JOE IN 2014. MORE RECENTLY, BANDS LIKE BLOOD SPORT, GALAXIANS, COWTOWN AND GNOD HAVE DEFINED THE SOUND OF THE SPACE.



ALL DAY DOG'S BREAKFAST

All Day Dog's Breakfast

Stripping away the idiosyncrasies that mark his earlier work, Michael Harding, perhaps best known as one half of local duo Animat, relies on barebones guitar tunes and his voice for a new solo album under the moniker All Day Dog's Breakfast. The 12 tracks here make for a relaxed but rich listen that highlights his aptitude for the craft, sprinkled with some poetry that's more of a dessert to the main course of the record.

Despite the modest production, the album is a tour de force of genres for a musician who proves he can do so much with so little. Harding's voice and his steely guitars make up for an entire band, exploring styles including indie, folk blues, rock 'n' roll, and whatever Neil Young has been doing for the last 30 years.

The words take a backseat, with Harding presenting a generic range of mainly blues-related emotions, like yearning for one's home and expressions of loss and longing. Lyrically the album is a bit too meandering and discursive, relying on the performer's musical talent and voice to drive the message home and turn the project into a concise whole.

The final result is 43 minutes of music that is both airy and earthy, but which would probably work better in a live setting. The album seems to start and end on the exact same note, but there's a journey being taken between them, and if you slow down and listen carefully, it is time well spent.

Máté Mohos



THE PRODIGY

No Tourists

The Fat of the Land is an outlier. This is not bad. It was a unique album that broke the dam, allowing The Prodigy to flood our musical tastes two decades ago. Their output since then has been sparse, a mere three albums between that monster hit and **No Tourists**, their brand new album.

And it's great that they are not trying to re-create Fat of the Land. It's actually bold that they've strayed so far away from that watermark. Why take the same road twice? No Tourists weaves and swerves with mighty energy, a relentless attack on the senses. The Prodigy still have a knack for hooks, like 'Light Up The Sky' and 'Champions Of London', both stylish by-products of their cyber-post-punk ore.

Liam Howlett always had a good grasp on the DNA of current music and 'Timebomb Zone' grabs a couple of tricks from modern EDM, concocting a brew that proudly boasts a Prodigy aftertaste. 'Resonate' is a punk song assimilated into a world of rain-soaked pavements and neon lights, a cosy atmosphere that would please William Gibson.

A couple of guest stars neatly round up No Tourists, working well with The Prodigy even if they are polar opposites. Ho99o9 bring their gloomy hip-hop to 'Fight Fire With Fire', while Barns Courtney regales 'Give Me A Signal' with his pop anthem skills. It shouldn't work, but it does. That seems to be the conclusion you'll get from No Tourists - and that's fine.

Sam J. Valdés López



VARIOUS ARTISTS

Space Is The Plaiice

There was always a wry smile behind the output of Pussyfoot Records, so it's a pleasure to see them return with an excellent compendium of eclectic music. The first sign of their return was an appearance by co-label boss and all-round nice guy Howie B at the astounding Houghton Festival last year. Along with Nick Young, Howie created a home for trippy beats, sublime techno and soulful ambience. The label's output was continually good.

Fast-forward 16 years from their last physical release and we're blessed with a 35-track compilation. With dance feeling ever more tribal, it's refreshing to hear music that cuts across the board and feels like it belongs together. Slow-motion italo from Timothy Fife and veteran producer Deadly Avenger works symbiotically with the gorgeous soul of Milo Clare's '20000'.

Rather than a full retrospective, we're treated to exclusive tracks from familiar faces, including Howie, Major Force Productions, Jackknife Lee, Nick Faber, Palm Skin Productions and Pye Corner Audio. New artists are also represented, like warped jazz trio Blood Wine or Honey and the art-pop talent of Ninna Lundberg.

Pussyfoot was always a connoisseur's label and its second iteration has started well with some excellent disco, soul and beats for right now. As Howie puts it: "A few years ago, the rebirth of Pussyfoot seemed light years away, but all it took was a phone call to a few friends, asking if they'd like to write some music with a space edge." We're so glad you made that call, Howie.

Andy Tattersall



ROMAN NOSE

Roman Nose

As with much free improvisation, the ethos of Roman Nose, a Sheffield-based collective of avant-garde skronk virtuosos and Access Space regulars, is one of creative destruction. The fascinating, pan-cultural collection of instruments displayed on their debut - with drums and double bass accompanying harmonium, tulum, sheng and others - are divorced from cultural context and proper technique, played with brutality and rendered interchangeable. The result is music that transcends culture, capturing sounds that are universal.

'Brekekekex Koax Koax' is one of the more comprehensible tracks. Opening with a chorus of reed and electronic drones recalling ceremonial Japanese gagaku, its bass ostinato is the closest thing the record has to a steady rhythm. But the track transforms and degrades. Bass and percussion combine in a whirring, roaring cacophony, and the mass of drones births distorted screams, as though it were a ceremony for the summoning of a demon. Meanwhile, 'A Skin Container', with its humanistic gurgling and gnashing, more resembles a hideous resurrection. The abrupt, dissonant harmonies struck by the bass and reeds capture the spine-chilling quality of a Ligeti string quartet.

Cathartic closer 'Zydeco Derriere' is the record at its most brutal and frenetic. Drums and bass combine in an arrhythmic thrum around Yoko Ono-esque screeching. A reed instrument projects an insistent two-note cry into the chaos, like a cuckoo taunting the record in its final throes of madness. While other tracks fade out smoothly, this one deflates comically, as though the whole record was just a protracted Dadaist joke.

Andrew Trayford



SZUN WAVES

SPIRITUAL ELECTRONICS FROM IMPROV THREE-PIECE

As super groups go, Szun Waves can't command the profile of the likes of Moderat, Madvillain or Atoms for Peace, but theirs is a sleeping giant ready to be stirred.

Delve deeper into their improvisational cocktails of rippling drums, swirling saxophone and abstract electronics and it is little wonder that the creators of **New Hymn To Freedom** - released in August as their second LP to a cacophony of critical acclaim - have an enviable depth of curriculum vitae to back up their opulent harvest from the sonic leftfield.

The saxophone is Jack Wyllie's, as heard on the output of Portico Quartet; Laurence Pike's 2018 solo record, **Distant Early Warning**, flexes his percussive dexterity beyond Triosk and PVT; and Luke Abbott has achieved recognition as a solo synthesist, as exemplified by his Border Community label affiliation. While impatient listeners may waver, it's a must for fans of the trio's core groups.

Abbott and Pike took the time to answer our questions ahead of a UK tour this month.

How do you go about organising your ideas while living in different countries and each of you also fuelling other projects?

[Luke] I don't know if we intentionally organise everything. We just kind of let things fall into place. It's really great when we get the opportunity to play together and things seem to come quite naturally. It's probably the most free-spirited of the projects I'm involved in. It kind of feels like playtime.

What preparation can you do prior to each musical meeting?

[Luke] In a way, we don't do any preparation, and in another we have spent our whole lives preparing. We don't plan too much though. It's good to keep things fresh.

[Laurence] One thing I have learned as an improviser is that the key to heading into any musical scenario is you have to be prepared to be prepared. It's more about finding a mental balance between control of your performance and a complete surrender to the moment. Understanding your role in the music

and the way you can influence and react to the other people in the group is also really important. That sort of dynamic can take some bands a long time to develop, but I feel Szun Waves has been lucky in that it seems to have been there for us from the start.

How has the first record fed into this year's album?

[Luke] Our first album was recorded literally the first time we met. We had no idea what we were trying to do. It was just an excuse to get together and experiment. It's amazing that we ended up with a releasable record. By the time we came to record the second album, we had played a few gigs and had developed various modes of playing together, so we knew much more about what we were trying to capture. Both albums only took three days to record. Our process is very time-efficient.

With your improvisational ethos, how do you decide what makes the cut on record?

[Laurence] I find it's all about having a bit of distance from the initial recordings. Once you can separate yourself from what you're hearing, the music tends to stand up of its own accord. I look for bigger picture things. The overall shape and feeling of the piece is ultimately what's going to communicate to the listener, the finer details of performance within that are often less important. Either that or Luke just decides, because he's the one that inevitably has to sift through and edit hours of us playing...

[Luke] You just have to listen to what was recorded and

approach recording too. When we were recording New Hymn it was very important to me that we try to capture the room, get a document of us playing in the space. When I'm listening to those spiritual jazz records, I'm always captivated by the idea that I'm hearing a room full of people. It's not about layers of ideas, so much as capturing a happening.

What do you see while playing the music, and does - or even could or should - your audio-visual show reflect this?

[Laurence] This is a really common line of question: 'What images do you see? What do you think of while playing music?' I don't, is the short answer. Imagery is something that's more evocative for the audience, and that's great, but when you play this sort of intuitive group music, or any kind of music for that matter, you're hoping to work in a state of simultaneous hyper awareness and complete unconsciousness. It's a place that at its best I can only describe as 'freedom'.

I'm happy if there's a visual component that heightens the atmosphere or experience for the listener and is ideally also a creative display in its own right. Whatever can bring people closer to the music is cool with me.

[Luke] The current live AV show we're using has been put together by Sam Wiehl. He's responded to the music by making imagery around the idea of deep space observation.

Who else among your peers would you like to make music with and what would they bring to the room?

[Laurence] I feel fortunate to already work with so many people at the moment that I genuinely admire. If you can find

"OUR FIRST ALBUM WAS RECORDED LITERALLY THE FIRST TIME WE MET"

make a gut decision on what works and what doesn't. After that it's mostly a mixing thing, trying to expose the detail in the sound without losing the sense of the room. There's not really any editing apart from finding the start and end points. We don't add any extra parts and we don't re-do anything. It's just mixing the recording to try and make it sound as good as it can.

What would you say are the indicators of musical innovation?

[Laurence] I have pretty broad musical tastes, so any time I hear something that feels outside of my realm of understanding, a genuine 'WTF is going on there?' moment, that's a pretty good indication of potential innovation in some way to me, or worth further investigation. On a personal level, I am always excited when I don't fully understand what it is I'm making. When things exist in a nebulous space, and you feel you are a participant in the music rather than the source.

What music, new or old, are you currently listening to?

[Luke] I'm really into Debussy at the moment, listening to 'La Mer' quite a lot, and the first few The Byrds albums too. Laurence's brother Richard is making some great ambient music under the name Deep Learning too. I've been listening to that.

I hear shades of 70s cosmic jazz in your music, particularly Pharoah Sanders. Is this a conscious influence on your sound?

[Luke] Yeah, I love Pharoah Sanders. **Elevation** is definitely a big record for me. Alice Coltrane and Don Cherry too. There's a big vibe from that whole spiritual jazz world in what we do. There's also some influence from that scene on how we

me more money and hours in the day though, I could probably give you a list.

[Luke] I don't know, maybe someone who has a glass armonica?

Will there be more to follow?

[Luke] Yes, we're going back into the studio later in the year.

[Laurence] Always.

Ian Pennington



Szun Waves' second album, **New Hymn To Freedom**, is available now.

szunwaves.com

HEADSUP

OTIS MENSAH

Otis Mensah is one of the most exciting and talented artists to emerge from Sheffield in recent years. Describing his sound as alternative hip-hop, Otis combines clever lyricism and spoken word with his love of hip-hop culture. It's a refreshing sound that has seen him support the likes of Wu Tang Clan and The Sugarhill Gang, as well as bagging a slot at Glastonbury. His most recent achievement saw him given the title of Sheffield's first ever Poet Laureate, appointed by Lord Mayor Magid Magid.

How does it feel to become the city's first Poet Laureate?

It's an honour. It's exciting to see what shape the role can take for the first time and I'm happy to be a part of it. I've been writing poetry and working on music for a good few years now and the nature of this role is all about embracing and encouraging expression through art.

What inspires you to write?

myself through that. I started getting into artists like [Childish] Gambino and Kid Cudi, who were open about their anxiety and depression and their identity. They encouraged me to try and be that person for someone else.

What are your thoughts on Sheffield's music scene?

There are so many people doing so many different things. I feel that as a 'scene' we lack a sense of togetherness, but Sheffield is not lacking in talent. We just need to make more noise about what's going on because often, if you're not in those circles you might not know of the different music that exists here. It's amazing to see what RiteTrax, Plot 22 and Blancmange Lounge are doing. Those people are definitely pushing it and I think that's incredible.

What's next for you?

I want to continue to share and push myself to share vulnerably and express myself freely. I'll keep creating new pieces of art and I hope to share that with the people of Sheffield and all

"IT'S IMPORTANT TO SHARE THAT VULNERABILITY"

The everyday happenings of life, but also the colourful nature of the contradictions of people, in a philosophical sense.

Do you ever get writer's block?

For me, creativity is really elusive, but writing is so much a means of therapy to me that I often have moments where I'm not being creative in the format of sitting down and writing a piece of work. It's a way to release my emotions and any build-up of tension.

It can be tricky and sometimes it does make me feel vulnerable, but I think it's important to share that vulnerability. That is what I feel creates a community between the artist who is writing and the person listening. It makes them feel less alone in regards to whatever they might be going through.

How did you decide that alternative hip-hop was the route to go down?

It was very natural to me, because my dad is a DJ and I am a fan of hip-hop music and hip-hop culture. When I was at school, people were definitely finding expressive, creative outlets through writing rap, whether that was through the culture of grime or through the culture of rap music.

Although I really appreciate grime and what it means to UK culture, at the time I felt that it came with a certain level of pretence and I didn't feel that I was truly able to express

over the world. For me it's about trying to build this community of people where we can share ideas about music and poetry. That's what I really want to do. I want to perform in different places and open up that conversation.

Jess Peace



otismensah.bandcamp.com | @OtisMensah

DINA

NOVEMBER - 2018

- 02 **SONA present Vicky Clarke** Live music, sound sculpture 7:30 PWYF
- 02&03 **Bellina Forever** Drama by Grace Darbs
- 05 **Ichabod Wolf** Album launch
- 06 **Reel Femme** Film shorts by female directors
- 06&20 **The Big No No!** Comedy
- 09&10 **Protest and Activism** Biography of Sheffield-WEA. FREE 10am-5pm
- 11 **Armistice Day The Grail Road** Book launch & poetry w. Rob Hindle
- 13 **Near Future** Book launch & performance with Suzannah Evans
- 14&15 **Tannie Tannie** Play by Claudette Bennett
- 17 **Polaktastic** Polish/queer/migrant performances & disco
- 23 **Sourdough Toast Disco and Funk!**
- 23 **Out Ink. Aaltra. Only. Insect Law** Album launch
- 24&25 **Plinth & The Slimy Dog** Drama by Aixin Fu
- 25 **Bauhaus Bahnchor** Premier performance, Alison J Carr
- 28 **Barbara Morgenstien** Live electro pop performance
- 30 **SONA present Sarah Watts** Contra bass clarinet & computer performance. PWYF

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SUNDAY 25TH NOVEMBER
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TUESDAY 27TH NOVEMBER
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WEDNESDAY 5TH DECEMBER
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FRIDAY 7TH DECEMBER
REEF

SUNDAY 9TH DECEMBER
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TUESDAY 11TH DECEMBER
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 A promotional image for 'Funny Fortnights' featuring two comedians, one with curly hair and one with long hair, both smiling.

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FILM & STAGE

THE LITTLE STRANGER

Dir. Lenny Abrahamson

Based on the 2009 novel by Sarah Waters, **The Little Stranger** is a gothic drama, equal parts ghost and horror story. It also works well both as social commentary and exploration of relationship dynamics. Some time after seeing this film, I felt haunted by it - aptly, because time is a major character here.

The narrator, Faraday (Domhnall Gleeson), a working-class doctor in a country practice in 1948, treats the maid at The Hundreds, a house he visited as a child. The sense of awesome curiosity of his first visit in 1918 plays out through his character as an adult, driven by what he wants but feels he cannot, or just might, have. The notion of striving against entitlement manifests in his pursuit of Caroline Ayers (Ruth Wilson), opposed implicitly by the commanding presence of Mrs Ayers (Charlotte Rampling).

“THE GHOSTS HERE ARE MANY”

Mrs Ayers is lost to an unspoken grief, and her children, Caroline (Wilson) and Roderick (Will Poulter), live in the shadow of this loss. Roderick, suffering physical and mental difficulties caused by PTSD, struggles with his own identity.

The family's loss mirrors the loss of the narrator's childhood, where there was no need to question identity. Subtle camera work prompts consideration of his reliability as a witness to events. The titular Little Stranger has poignant ambiguity.

The ghosts here are many: the loss of family, lost certainty of status, lost opportunities, the untold lost lives, the result of battles in physical and psychological combat. But the greatest loss the film describes is the loss of the self.

This tale about the aftermath of war, class division and identity is as haunting as the period of history that gives it context. Its subliminal message: we are all casualties of war.

Mary L Carr

BISMILLAH

27 September
Theatre Deli

Plays like this are often described as black comedy. If that is the case, **Bismillah** is nestled somewhere in the darkness of deep space, huddled inside a black hole and squished between a Northern conversation supporting Margaret Thatcher. A comedy about ISIS. What could possibly go wrong?

As it turned out, not a lot. It was brilliant. The perfectly-named Wound Up Theatre put on such a strong show it would be difficult for any audience member not to leave with a smile on their face, even when battling the internal question of, 'Should I really be laughing about ISIS?'

The script and the performances managed to successfully drive home the message of having more in common with our supposed opposites than we realise, whilst stretching between

“A COMEDY ABOUT ISIS. WHAT COULD POSSIBLY GO WRONG?”

some brilliant comic moments and tragic, sombre realisations. It was a true journey. As it was originally staged in 2015, some of the jokes have become a little dated (poor Cheggers), but the powerful performances in this two-hander carry the writing over these bumps.

The only downside to the whole night was the audience, who took casual theatre watching to a new level. No less than eight people left the intimate performance for the toilet, several of whom walked so close to the actors they might as well have donned a uniform and pretended to be a rescue team. I'm not against people using a rest room, but when one audience member turns up 15 minutes late and walks right across the stage with a burrito, it becomes difficult to suspend your imagination and believe you are inside an ISIS jail.

Comedy has the ability to take the most tragic of situations and highlight those areas of humanity you could never consider. Bismillah did that impeccably and I couldn't recommend it highly enough - but please go to the loo first.

Jonny Syer



The Little Stranger (2018)

FILM LISTINGS

REEL FEMME

Tue 6 Nov | 7:30pm doors, films 8pm | DINA | £3

Reel Femme's eight event explores the theme of 'Land/Sea' through multiple shorts. As ever, all films are made by self-identifying women and £3 suggested donation goes to local women's charity VIDA Sheffield.
facebook.com/reelfemme

SHOWROOM FUNNY FORTNIGHT #1

30 Oct - 10 Nov | Times vary | Showroom Cinema | Prices vary

A fortnight of cult comedy at the Showroom, featuring **Pineapple Express** (Tue 30 Oct), **Friday** (Sat 3 Nov), **Dazed and Confused** (Tue 6 Nov) and **Harold & Kumar Get The Munchies** (Sat 10 Nov).

STAGE LISTINGS

CLOSER

8-10 Nov | 7:30pm | The Montgomery | £12/£10

Local company Day One take on Patrick Marber's **Closer**, a dark yet funny examination of love and lust, famously adapted for the 2004 film of the same name.
closer.org.uk

WE CAN TIME TRAVEL

Wed 21 Nov | 7:45pm | Crucible Studio | £10.50/£12.50

New 'gig theatre' piece from Dom Coyote (**Songs for the End of the World**), combining storytelling about time travel and the apocalypse with electronic folk songs made on analogue synthesisers.
sheffieldtheatres.co.uk



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OPENING EVENT
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SHOUT OUTS

NOW THEN MAGAZINE IS FUNDED BY LOCAL INDEPENDENT TRADERS, COMMUNITY GROUPS, CHARITIES AND LOCAL GOVERNMENT. THIS PAGE IS OUR CHANCE TO SHOUT ABOUT ALL THE GREAT STUFF OUR PARTNERS, ADVERTISERS AND SUPPORTERS ARE UP TO.

CHURCH - TEMPLE OF FUN

Osborn Works, S3 8DG
templeof.fun



Owned by Bring Me The Horizon frontman Oli Sykes and located in Kelham by the river, Church is the city's first arcade bar. Church is 100% vegan, offering beers, wines, signature cocktails, coffee and super tasty scrn courtesy of Make No Bones. Retro arcade machines and multiplayer gaming booths round out the experience, along with a tattoo parlour and a shop selling clothing from Sykes' independent fashion label, Drop Dead.

Church offers 10% off house drinks and all food except burgers for NHS employees (Mon-Thurs) and students (Weds). Christmas bookings for tailored banquets are currently open for groups of eight or more. Other food and drink specials include Brunch Club and Fish & Chip Fridays (all vegan, mind).

They also happen to have a 220-capacity live venue down there, so stay tuned to socials for their events calendar, including DJ nights, live bands and retro gaming days.

GUITAR SHACK

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guitar.shack@live.co.uk
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Part of the Haggles Corner complex, Guitar Shack is a haven for all things six-stringed, electric and acoustic. Tom Jackson lives and breathes guitar - building, repairing, selling and teaching from his independent joint on Queens Road.

We're told no job is too small, from building bespoke instruments and renovating road-worn axes to sprucing up those dusty attic discoveries. There's also plenty of pre-owned high-end and collectors' models, along with pedals and everything else a guitarist could need.

In the run-up to Christmas, Tom is offering ten lessons for £120. If you're in need of a starter instrument, a further £100 will get you a reconditioned electric guitar, bag and lead, or an acoustic guitar, bag, strap and stand. If you've been wanting to learn but keep putting it off, we hear he's a patient and professional teacher, so get in touch and tell him Now Then sent you. Happy shredding.



FREE YOUR
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NOW THEN APP

Free for Apple & Android

The Now Then Discounts App was released in 2014 to encourage independent shopping choices in Sheffield through offers and discounts with local traders. This month it becomes, simply, the Now Then app.

We still believe passionately that independent businesses are a vital part of Sheffield's vibrancy and uniqueness, but we hope the newly-updated app will capture more of that self-sufficient spirit through articles, reviews, interviews, opinion pieces and more, including app-exclusive content. It will give you 'pocket power' by equipping you with topical and thoughtful writing about your city, but also with the knowledge and encouragement to vote with your wallet by spending your money with independent businesses.

We thought it was worth laying out the features of the new app in one place, so here goes...

The **front page** of the app will show you a feed of new writing published on the app, while the most recent magazine issue can be browsed by tapping on the front cover artwork. A bit deeper in the menu, you can browse This Month, Last Month, Previous Issues or via Article Category. You can even check out our monthly featured artist via the app.

Independent business profiles are still an integral part of

the app and can be found under **Find Traders**. If you've allowed the app to access your location, the ones that are nearest to you will display at the top and you can also filter them by 'open now'. Another way to browse is via **Offers & Loyalty**. When you've found an offer you want to use, just press the 'Redeem' button and show the screen at the point of sale.

For even more good stuff, use this in conjunction with the brand-new **digital loyalty card** feature. Simply scan a code at the point of sale to get a 'stamp'. When your card is full, open it up, press 'redeem' and show it over the counter for your reward. The **Map** function is still in there and now provides directions via Google Maps as well.

Lastly, all your favourite offers, loyalty cards, trader pages and articles are saved in **My Stuff**, which is also where you will find your user preferences and your badges. The more offers you redeem, the more badges we'll pin to your digital lapel.

If you've already got the Now Then Discounts app installed on your device, you should get an automatic update. If not, just search 'Now Then' on your app store and download it today. If you're a local independent business and want to be featured on the app, get in touch with us on nowthenapp@weareopus.org.

UNION ST

18-20 Union Street
union-st.org



Matt Hill, Union St

Nestled in the heart of Sheffield, Union St offers four floors equipped with an event space, meeting rooms, hot desking, a pop-up cafe and everything in between for freelancers, start-ups and self-employed entrepreneurs.

With self-employment at a record high, spaces like Union St are vital for those of us who wrestle with procrastination and isolation. For many, feelings of loneliness can be symptomatic of being your own boss, which is why Union St, with its amicable atmosphere, is making strides to help Sheffield's start-ups.

Union St's recent Social Impact Snapshot highlights the fact that their members' wellbeing and work-life balance has improved dramatically since joining, challenging the idea that self-employment is barren of collaboration. But Union St is far more than a unique workspace. It's somewhere to find inspiration and share ideas with like-minded entrepreneurs. If you feel a change is needed, do not hesitate. Stop by and grab a brew. Union St has everything you need - and more.

THE CHRISTMAS DINNER

tcdsheffield@gmail.com



The poet Lemn Sissay MBE is a familiar face round these parts, thanks to his searing live performances at The Crucible. His long-running Christmas Dinner project sees communities across the UK work together to put on a Christmas Day for young people aged 18 to 25 who, like him, have spent much of their lives in care.

It involves a beautifully-decorated venue, crackers, games, presents, entertainment and, of course, a full Christmas dinner with all the trimmings. For the second year running, Sheffield is hosting a Christmas Dinner - but they can't do it without your help.

The team need **experienced chefs to cook on Christmas Day**, as well as **volunteer hosts to create a safe, warm and welcoming event** - one that the guests will never forget. Some young people leaving care have nowhere to go on Christmas Day and have no-one else to share their Christmas with. Can you help? Email tcdsheffield@gmail.com.

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